

Music Events
Siebert Chapel

Sunday, March 5
UW-M Youth
Jazz Ensemble
3:30 p.m.

Sunday, March 26
Ludwig Kaiser
Guest Organ Recital
4:00 p.m.

Friday, April 7
Carthage Choir
with Racine Chamber Symphony
7:30 p.m.

Sunday, April 9
Spring Fest 2000
Ensemble Showcase
2:30 p.m.

Friday, April 14
Lambda Kappa Pledge Recital
Time to be announced

Saturday, April 15
Senior Class Recital
7:00 p.m.

Sunday, Apr. 16
*Carthage Chamber Series
The Juilliard String Quartet
4:00 p.m.

Chia-Li Lin
Senior Voice Recital
7:30 p.m.

All events, except the Carthage Chamber Series,
Racine Symphony & Kenosha Symphony are without charge.

*Carthage Chamber Series ticket information
is available by calling 551-5363
(There is no charge for the Carthage Students with ID)

Ushers for Music Events are provided by:
Lambda Kappa Music Fraternity
†Lambda Kappa Member

Saturday, March 4th, 2000

Free Concert

Carthage College Faculty Organ Recital

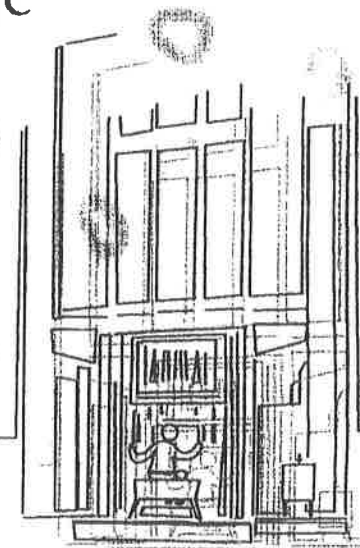
Workshop 4:00pm

Composer Jörg Herchet (Germany) presents his
mammoth new organ work NAMES OF GOD
including live excerpts played by Gary Verkade

Faculty Recital

World premier of NAMES OF GOD
performed by Gary Verkade in the presence
of the composer, Jörg Herchet. (M&E TV)

Siebert Chapel
Carthage College
2001 Alford Park Drive
Kenosha, WI 53140



Jörg Herchet
(composer)

Gary Verkade
(organ)



Jörg Herchet
(1943)

NAMEN GOTTES

komposition 3 für orgel, I - XLIII

heft 3: XV - XXI
(1998)

- premier -

Gary Verkade, organ

NAMES OF GOD

composition 3 for organ, I - XLIII
volume 3: XV - XXI

NAMES OF GOD is the title of one of four books which have come down to us from an anonymous Greek author, probably from the fourth century, under the name of "Dionysius the Areopagite". The names represent multifarious characteristics of an all-encompassing God and so attempt to approach his essence. 43 NAMES OF GOD are contained in komposition 3 für orgel. According to an apocryphal source, the number 43 means secret, hidden. Also, this composition was conceived in 1986, the 43rd year of the composer's life while looking at Paul Klee's painting "43". The whole composition is divided into 7 volumes, the middle volume consists of a single, very large composition, the other six volumes of three smaller ones preceding a larger one and followed again by three smaller ones, and is thus ordered symmetrically. Yet the composition remains open: the relationship of any combination of individual pieces chosen by the organist is itself, like the nexus of relationships of the entire work, also a NAME OF GOD.

The third section of XVIII is modeled after "Assonance for organ" (1989) by Gary Verkade

The third volume of NAMES OF GOD, pieces XV - XXI, is written for and dedicated to Gary Verkade.

- Jörg Herchet

A FEW NOTES FROM THE PERFORMER

XV a solo - one level of musical events
single notes, overlapping, timbral variety gradual formation of chords (single notes attacked and released simultaneously), overlapping, timbral variety out of a thick chord (cluster) a single tone emerges in different timbres out of the single tone emerge three strands of melody the three strands of melody merge to form chords, the final chord undergoes timbral variation

XVI a duo - two levels of musical events
melody: beginning one note at a time, a reed (oboe) melody is heard which later becomes harmony (more than one note sounding at a time), the reed timbre is interrupted intermittently, then reappears, stronger (trumpet) as a single, repeated pitch, undergoes a crescendo, then a diminuendo as other pitches, spanning the entire keyboard, are introduced; underneath an accompaniment of high pitches a single, deliberately moving melodic line emerges, the reed sound survives, but just barely with a few bleated-out notes in the pedals, then disintegrates totally, leaving the sound of the feet playing the pedals

harmony: the highest sounds on the organ accompany the solo oboe melody of the beginning; descent; an increasing density occurs with a crescendo; a decrease in density occurs with a decrescendo leaving single notes (melody); a short passage of intricate counterpoint is heard against the melody of the other level; the harmony returns to the higher ranges, after which it disintegrates, returning to the highest sounds of the organ

XVII

part one: a trio - three musical processes occur simultaneously
high, fast melody, staccato, becomes gradually slower and lower, while rests between notes become longer; one third of the way through the piece, this voice takes on melodic aspects again, all notes are no longer separated by rests, phrases appear; the last third of the piece begins as the pedal plays a five-note chord ("frozen" melody) out of which a two-octave descent from high d-flat¹ to low C emerges

manual II: a quiet reed sound, one note, then a chord in a high register, then another, much thicker in a low register, afterwards fragments of melodic material always interspersed with chords; sudden, fast movement becomes a trilled chord which gradually moves to the top of the keyboard where there are no more keys and it plays out, the trilled chord re-enters on the other (low) end of the keyboard; the trilled chord becomes a fast moving melody the phrases of which become shorter and shorter until each is made up of only one note, the single notes begin to overlap to become chords, single members of which continually change, the chords moving as melody moves; metamorphosing from one chord to the next

manual I: melody, at times quietly moving, at other times quickly and dramatically; in the middle of the piece a repeated g-natural which then is held and to which are added notes which lie very close by, forming a cluster (a very dense chord), which undergoes many changes in tone color; the cluster undergoes metamorphosis, becomes less dense, changes in the makeup of the chords are now defined by rests, the chords become sparser until they are made up of just two notes and then one single note: c-natural

XVIII

the longest piece of the set

part one: counterpoint, a quartet

1) high a-natural, which gradually becomes a wide-ranging melody, finally landing on e-flat¹

2) an agitated pedal melody becoming ever slower, becoming then a dense, but quiet cluster, out of which emerges e-flat¹

3) very low undulation which gradually rises higher and out of which an e-flat emerges, which then undergoes changes in tone color at the end of which is left an e-flat¹

4) loud chords, intermittent, then becoming more regular while becoming softer, giving way to chords which change their structure rather rapidly, yet only one note at a time, the rapid metamorphosis slowing gradually, the chord becoming ever less dense, until it merges into e-flat¹

part two: the e-flat¹ generates melody which at times, due to notes refusing to budge when other notes enter, becomes harmony; slow moving, but with great timbral variety; actually a continual metamorphosis

(melody → harmony, harmony → melody)

part three: a fixed note/ very short notes, sometimes single, sometimes grouped (melody)/ held notes (harmony)/ played on three manuals and pedals---i.e. again a quartet, albeit one with less clearly-defined contours

XIX sonorities consisting of one to four notes spaced over all three manuals and pedals; tone colors continually varied, one (solo) to four (quartet) different colors heard at once; the whole characterized by a floating, free rhythm that never settles into a rigid regularity

XX three timbral levels; first single notes, then ever bigger chords, without single notes ever quite disappearing; the last third of the piece introduces varying timbres in the three levels

XXI two melodic elements which present themselves solistically at each appearance:

1) quick-moving, sometimes agitated, characterized by diversity at the micro-rhythmic level

2) melody (the horizontal) which demonstrates its close relationship to harmony (the vertical), characterized by longer note values, held notes, and the accumulation of sonorities

end: the reed timbre, emerging from the quick-moving melody, shows four different aspects, corresponding to the three manuals and pedals of a larger organ; the melodic verges on becoming the harmonic (overlapping of notes); the harmonic verges on becoming the melodic (single notes always emerge out of the overlapping of notes); the melodic itself verges on disintegration (unconnected notes, separated by rests); the four similar reed sonorities verge on becoming one single sonority; the one, reed-family sonority verges on becoming four different sonorities (the reed sonority is different on each manual and pedals); the music, by becoming undefinable, ambiguous, becomes not meaningless, but rather points to a tremendous plethora of meanings: the inexpressible

- Gary Verkade

Jörg Hercht: Born in 1943 in Dresden, Jörg Herchet studied composition, violoncello and musicology at the Hochschule in that city. Later he was a "master student" of Paul Dessau in Berlin, who took him on as a student even though he had been refused a degree in Dresden due to his ideological differences with the East-German state. He lived as a freelance composer for many years. In 1990 he was called to be professor of composition at the Hochschule in Dresden. Prof. Herchet has written music for solo instruments, chamber groups, orchestra, and has finished two operas to date, both of which were brought to the stage recently in Leipzig. He has been guest professor at a number of universities in Mexico, in Tokyo, and in New York City as well as throughout Germany.

Assistants: Kevin Burrow Jodie Habighorst
Melanie Mills Katie Nagao

Jörg Herchet's appearance made possible in part by the Carthage College Music Department and Arts & Lectures