

Coming Events
in
Siebert Chapel

Spring Wind Symphony Concert
Sunday, April 14
4:00 PM

Departmental Recital
Thursday, April 18, 2:00 PM

Stacy Galler, Junior Voice Recital
Friday, April 19
7:30 PM
Recital Hall

Ann Nogal and Heather Survis
Clarinet and Voice Recital
Sunday, April 21, 2:00 PM

Rebecca Whelpley, Senior Organ Recital
Saturday, April 27
4:00 PM

Spring Family Weekend Band/Choir Concert
Sunday, April 28
4:00 PM

Departmental Recital
Thursday, May 2, 2:00 PM

Kristin Eckholm, Senior Voice Recital
Friday, May 3
7:00 PM

Ruth Peck, Junior Organ Recital
Saturday, May 4
4:00 PM

Marge Mau, Senior Piano Recital
Sunday, May 5
4:00 PM

Departmental Recital
Thursday, May 9, 2:00 PM

Piano Recital of American Music
Friday, May 10
7:30 PM

Spring Honors Recital
Sunday, May 12
4:00 PM

USHERS FOR MUSIC EVENTS ARE PROVIDED BY:
LAMBDA KAPPA FRATERNITY



DEPARTMENT OF MUSIC
FACULTY ORGAN RECITAL

GARY VERKADE

RECITAL of CONTEMPORARY Music

Friday, April 12, 1996
7:30 p.m.

A.F. SIEBERT CHAPEL
CARTHAGE COLLEGE
KENOSHIA, WISCONSIN

Ernst Helmuth Flammer
1949

aerophonie für orgelpedal
1984

Scott Roller
1959

Fields and Planes, I-VI
1989-90

Caroline Wilkens
1953

Camera aeolia
1992

Jörg Herchet
1943

komposition 2 für orgel, I/II
1987

- American premier -

Gary Verkade, organ

aerophonie für orgelpedal

Ernst Helmuth Flammer is one of the most prolific German composers of today. He has written for virtually every group of instruments imaginable, including a piece for beer glasses tuned to pitch by filling them with varying amounts of water. He has written a large number of pieces for organ. This particular piece I premiered in Essen in 1986. It begins by slowly emerging from silence with the lowest sound on the organ and ends by disappearing into silence with the highest sounds on the organ. The organist plays only the pedal keys. This frees his hands to manipulate the stops, controlling the amount of wind allowed into the pipes and which of the pipes are allowed to speak at all. This manipulation of the stops reaches such virtuosic proportions that two passages can only be realized using two assistants.

Fields and Planes, I-VI

In 1989 I asked Scott Roller if he would write an organ piece for me to be used in a concert at which a late renaissance mass by Nanini was also being sung. He decided to write a piece in six movements, giving me the option of playing them between the mass movements. The premier was played in Essen in 1990. The title refers to Roller's compositional technique of using fields of pitches which then rotate during the course of the work. Roller comments: "**Fields and Planes** for organ was composed between October, 1989 and January 1990 and is dedicated to Gary Verkade. The basic tempi/characters change between faster and slower, between extroverted and introverted gestures. The title also implies the word 'plains' (the composer comes from the High Plains of Texas, 1000-meter high prairies with a lot of room, a wide sky, four seasons, and good air)."

Camera aeolia

Caroline Wilkens was born in England, has spent much time in Australia, and lives at present in Germany. This piece for organ was written during a time she had a grant at a prominent place for working artists in Germany.

The organ is treated as a true wind instrument (as is **aerophonie**) using the capabilities of the fully mechanical organ to influence the amount of wind let into the pipes. The work has several distinct parts, easily recognizable by their different gestures. **Camera aeolia** means "wind chamber," a term used in a treatise by Athanasius Kircher in 1650 to describe the wind-producing mechanism of the organ. The acknowledgment of the sound-producing process that takes place through this wind chamber was the starting point of this work.

komposition 2 für orgel, I/II

Jörg Herchel of Dresden, Germany (formerly The German Democratic Republic) recently achieved fame as the composer of **nachtwache**, an opera after Nelly Sachs, premiered in Leipzig in 1992. He has written a great amount of music for his favorite instrument, the organ. Most of his pieces for any instrument are entitled "composition." This harks back to his student days when a colleague told him that the most important thing about composing was finding a catchy title. Yet it is the sounding music that moves the listener, not the title. Herchel's rigorous refusal to submit his art to the conditions of the market place is a rare occurrence in today's rigidly ordered society in which the dollar seems to dictate all value. The work has two movements. Motives emerge from the first events of the piece and slowly take on concrete form. These are then played on four different sound levels (entailing simultaneous playing on three manuals and pedal) over, against, and with each other in various constellations. At the end of Part I these motives are deconstructed. Part II sounds again on four different sound levels (again simultaneous playing on three manuals and pedal) which are, however, somewhat more similar to each other than was the case in the middle of Part I. Everything is in flux, is melos, supported by the chordal which is nothing more than vertical, simultaneous melos. The motives of Part I surface here in the flow without dislodging the surroundings. Whereas Part I was drama and development, Part II is poetry and contemplation.

Gary Verkade

