

**Coming Events  
Siebert Chapel**

**Margaret 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**



**The Carthage Music Department  
*Presents***

**Ruth Peck**

**in a**

**Junior Organ Recital**

**Saturday, May 4, 1996  
4:00 PM**

**Siebert Chapel  
Carthage College  
Kenosha, Wisconsin**

Program

Tocatta and Fugue in D Minor, BWV 565. J.S. Bach  
(1685-1750)

Prelude and Fugue No. 2 ..... F. Mendelssohn  
in G Major Op. 37 (1809- 1847)

Tocatta *from Organ Symphony No. 5*  
..... Charles-Marie Widor  
in F Major, Op. 42 No. 1 (1844-1937)

Ruth is a junior working towards her degree in  
Music/Organ Performance with a  
Church Music emphasis.

She is a student of Dr. Gary Verkade and currently  
holds a position as Catholic Organist for the  
United States Navy at Great Lakes Naval Base,  
Great Lakes, IL.

Of any organ work Bach composed before 1708, the Toccata and Fugue in D minor is the most well-known. It has been called the most striking and passionate work of his early years.

The placement of fermatas over the eighth notes and rests in the opening section is one of the reasons why no two organists play the Toccata exactly alike.

The violinistic technique of playing in alternation (echo effects) and swift runs that explode into trills while the subject is being played on the pedals are some of the colorful characteristics found in the Fugue. The final section, a free fantasy-like recitative leads to the majestic (Molto Adagio) close to the piece.

The Toccata and Fugue in D minor is clear evidence of Bach's keen sense of the capabilities of the organ. So knowledgeable was Bach in the art of organ-building, that churches in various cities would hire him to come and inspect their newly-built organ. It is said that playing the Toccata and Fugue in D minor was part of his rigorous examination. For if the organ had an adequate supply of wind so as to handle this composition, (especially the low D's) and if the mechanics and construction were good, the instrument would pass inspection. It is no wonder then, why organ builders would tremble through-out the inspection until their instrument met with his approval. As a leading authority on organs, Bach's disapproval of one meant rejection and no payment for the many months of long and hard labor.

The Prelude and Fugue in G major Op. 37 is No. 2 from a set of Three Preludes and Fugues composed in 1837. Mendelssohn dedicated this entire set to his dear friend Thomas Attwood who was the organist at St. Paul's Cathedral in London. Felix Mendelssohn, who came from a very musical family, was not only an excellent pianist and organist, but a talented composer, orchestrator and conductor as well. Mendelssohn composed 250 works. Among these were symphonies, overtures, concerti, chamber music, oratorios, cantatas, stage works and church music which he wrote for several denominations of faith. Until Mendelssohn, no other organ composer had been regarded so highly since the days of J.S. Bach.

Charles-Marie Widor was the ninth organist for Saint-Sulpice in Paris. Saint-Sulpice is located on the left bank and is not quite as visible as the Norte Dame Cathedral, but has just as long and important a history. Great Baroque organists at Saint-Sulprice include; Guillaume-Gabriel Nivers and Louis-Nicolas Clerambault. When Widor first applied for the position of organist at Saint-Sulpice, Cesar Franck stepped forward and made his candidacy known. Though Widor was chosen, Franck and he still became friends. In 1879 Widor composed the Organ Symphony No. 5 and in 1880 he performed it for the inauguration of the new Cavaillé-Coll organ at his home parish, Saint-Francois-de-Sales in Lyon. This symphony is considered his finest and the final movement, is the most popular French toccata ever written.

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