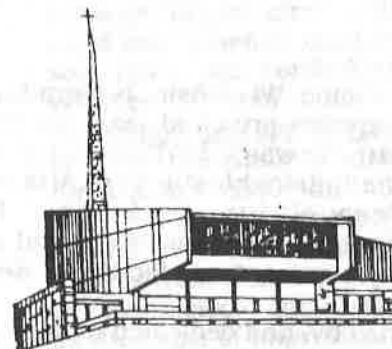


THE DEPARTMENT OF MUSIC
CARTHAGE COLLEGE

presents

Kari Engesnes
Guest
Organ Recital



Friday, November 21, 1997

7:30 p.m.

A.F. Siebert Chapel
Carthage College
Kenosha, Wisconsin

KARI ENGESNES, NORWAY

Program

Thomas Janson Celestial Autumn
1947 1973

The Dance
Floating Colors
Black Rain
Metamorphosis

César Franck Prière
1822-1890 1862

Mauricio Kagel Rrrrrr...
1931 1980/81

Râga
Ragtime-Waltz
Rossignols enrhumés

Max Reger Phantasie über den Choral:
1873-1916 "Alle Menschen müssen sterben"
1900

PROGRAM NOTES

Thomas Janson, born in 1947 in Racine, Wisconsin, is a graduate of the University of Michigan where his principal teachers were Ross Lee Finney and Leslie Bassett. He was a 1972 winner of the Charles E. Ives Award given by the National Institute of Arts and Letters and the American Academy of Arts and Letters. His compositions cover a wide range from chamber works to vocal soli and choral works. He is presently on the music faculty of Kent State University in Kent, Ohio.

Celestial Autumn was commissioned by, and dedicated to, Marilyn Mason who premiered the work in Hill Auditorium in Ann Arbor, Michigan on April 19, 1973. It consists of four movements which reflect the different faces of the autumn season as well as autumn as metaphor for life.

The Dance with its lively character may refer to the tremendous burgeoning of life at the end of the growing season just before the onset of winter. Floating Colors with its calm and serene character may describe the colorful spectacle of nature passing from summer to winter. Black Rain is very dark, a symbol of death, which is followed by Metamorphosis, which not only figuratively refers to the metamorphosis of which winter is the middle part, but also compositionally as material from previous movements is reworked.

César Franck was a Belgian of German descent who taught organ and improvisation at the Paris Conservatoire. He was acquainted with many of the leading musicians of the day. Franck dealt with descriptive and programmatic subjects in his organ music, though perhaps in somewhat more general terms than the story telling that characterizes the orchestral symphonic poem, of which Franck also wrote several.

Prière belongs to this more general, perhaps more poetic type of descriptive music. It is certainly one of the most extended lyrical pieces in the literature, one that for hardly a moment ever ceases to be song. Just before the close there is for a moment a short recitative-like passage. Otherwise there is no dependence on rhythmic or registrational effects to hold the attention of the listener; there is just one sustained *cantabile*.

Mauricio Kagel was born in Argentina in 1931 and came to Germany for the first time in 1957. He stayed and made his home in Cologne where he continues to live and work. Kagel's first organ work, Improvisation ajoutée, was written in 1961 and was premiered on the same recital as Ligeti's famous Volumina. The composer writes:

"Rrrrrr... consists of 41 autonomous pieces of music, all performable separately and all beginning with the letter 'R'. The respective instrumental settings (organ; choir and piano; percussion duo; wind instruments, double basses and percussion; solo voice; jazz combo) are published in separate volumes. A performance of all 41 pieces constitutes the Radio Phantasy "Rrrrrr...". **Râga** (Indian): term applied to melodic models in Indian music. Like the Arabian *māqāmat*, these models, which may be male (*râgas*) or female (*râginis*), are defined by means of a central pitch, the choice of certain pitches from a matrix of scalar material (*jātis*), and by fixed melodic and rhythmic formulae. They serve as the basis of improvisation and composition with a characteristic expressive flavour. **Ragtime** (ragged time): 1. popular piano style developed by negro musicians at the end of the 19th century in the mid-western USA in barrel houses, amusement

centers, etc. Based on elements from march, polka, coon song and cakewalk among other sources, ragtime had a fundamental influence on the development of jazz. Typical of ragtime is its strong melodic syncopation using a stylized off-beat technique (right hand) over a regularly accented beat (3) in the bass (left hand). 2. Also, a general term for New Orleans jazz before the arrival of the concept of jazz. **Rossignol** (French): nightingale. **Rossignols enrhumés** = nightingales with a cold; not to be found in any dictionary. (Ferdinand Hirsch: Wörterbuch der Musik, Berlin, 1977)"

Max Reger read, during the fall of 1900, an article written by a person whom he considered to be intelligent who had written that Reger's creativity and fantasy were rather limited, and that he instinctively used an array of different compositional techniques in order to hide a lack of inner power and unmusicality, which led to unconvincing works. Ten days later Reger went to his former teacher Lindner, threw down the manuscript of three choral fantasies for organ, op. 52, on the table and said sarcastically, "Here, in this manuscript you will find Reger, the one who has no creativity and no fantasy." Reger is considered by many to be one of the great composers for organ, by others to be a minor master at most. Understanding of this music is not easy. Reger composes much differently from the more dominant French school of the time and uses the organ more orchestrally. His scores are packed full of notes at times and occasionally contain misleading tempo indications. He was, however, fortunate in having the excellent organist Karl Straube as friend and interpreter. Straube was trusted for his knowledge and taste so much that he often edited Reger's music, giving advice on tempi and dynamics, sometimes receiving an unfinished manuscript to fill out what was missing (under Reger's watchful eye, however).
 The Phantasy for Organ on the Chorale: "Alle Menschen müssen sterben" is one of three in opus 52. These fantasies are often thought of as free chorale variations, though it might be better to understand them as symphonic poems for organ on the subject of the chorale. The fantasy begins loudly with rousing bursts of sound from manuals and pedals, but these soon give way to softer sounds on secondary manuals. The music swells and subsides once again before the chorale melody enters with the first verse. In general this fantasy has more sudden crescendo and diminuendo dynamic movement than any of Reger's other fantasies, a characteristic that poses formidable problems for the player. Reger chooses four verses of the chorale and writes the texts into the score: verses one, three, six and seven. The first three verses chosen are stated in their entirety (with much allowance for varied treatment within each of the single verses--

the third verse begins as an ornamented chorale, for example), but are separated by interludes. The phrases of the final verse, except for three and four, are themselves separated from each other by interludes of varied length. In all the verses the cantus firmus wanders freely from right hand to left hand to pedal. The tune is the well-known SALZBURG, found in the Lutheran Book of Worship to two texts, neither of which corresponds to the text with which Reger is concerned here.

--Kari Engesnes

Alle Menschen müssen sterben,
 alles Fleisch vergeht wie Heu:
 was da lebet, muss verderben,
 soll es anders werden neu:
 dieser Leib der muss verwesen,
 wenn er anders soll genesen
 der so grossen Herrlichkeit,
 die den Frommen ist bereit.

All mankind must die,
 all flesh perishes like grass;
 that which lives must decay
 if it is to become different, new,
 this body must rot,
 if it is to become different, restored
 to the great glory
 which is prepared for the pious.

Jesus ist für mich gestorben,
 und sein Tod ist mein Gewinn:
 er hat mir das Heil erworben;
 drum fahr ich mit Freud dahin,
 hier aus diesem Weltgetümmel
 in den schönen Gotteshimmel
 da ich werde allezeit
 schauen die Dreieinigkeit.

Jesus died for me,
 and his death is my gain;
 he has bought salvation for me:
 therefore I go with joy,
 out of this world's bustle
 into God's beautiful heaven
 where I will forever
 behold the Trinity.

O Jerusalem, du schöne,
 ach wie helle glänzt du!
 Ach wie lieblich Lobgetöne
 hört man da in sanfter Ruh!
 O der grossen Freud und
 Wonne,
 jetztund gehet auf die Sonne,
 jetztund gehet an der Tag,
 der kein Ende nehmen mag.

O Jerusalem, you beauty,
 o, how brightly you shine
 O what sweet tones of praise
 are heard in quiet peacefulness!
 O what great joy and delight,
 now and ever rises the sun
 now and ever begins the day
 which will have no end

Ach, ich habe schon erblicket
 diese grosse Herrlichkeit;
 jetztund werd ich schön
 geschmücket
 mit dem weissen Himmelskleid,
 mit der goldnen Ehrenkrone
 steh ich da vor Gottes Throne,
 schaue solche Freude an,
 die kein Ende nehmen kann.

O, I have already seen
 this great glory;
 now and ever will I, richly clad
 with the white robes of heaven
 with the golden crown of honor
 stand there before God's throne
 beholding such joy,
 which can have no end.

(literal translation by Gary Verkade)

Kari Engesnes was born in middle Norway in the province of Trøndelag. She received her first piano lessons from her father, after which she studied piano and later organ at the Nærøy Musikkskole, the local music school. Ms. Engesnes studied church music and organ performance at the Conservatory of Music in Trondheim, Norway, beginning in 1990 and graduating in 1994. She received a scholarship to study in the organ performance concert class at the Musikhögskolan in Piteå, Sweden. She graduated from there in June, 1997. Kari Engesnes has been active both as church musician and recitalist throughout Scandinavia. This recital is her first in this country.

Assisting Ms. Engesnes are Geoff Pautsch and John Schubring

Music Events

Tuesday, December 2
Fall Honors Recital
7:30 p.m.

Wednesday, December 3
Departmental Recital
12:15 p.m.

Carthage Christmas Concert
Friday, December 5, 6:30 p.m.
Saturday, December 6, 7:30 p.m.
Sunday, December 7, 4:00 p.m.

Sunday, February 15
*Juilliard String Quartet
4:00 p.m.

Saturday, February 21
Delbert Disselhorst
Organ Master Class
1:00 p.m.

Sunday, February 22
Delbert Disselhorst
Guest Organ Recital
1:00 p.m.

Saturday, March 7
Gary Verkade
Faculty Organ Recital
7:30 p.m.

Sunday, March 29
Carthage Home Concert
4:00 p.m.

Friday & Saturday
April 3 & April 4
Wisconsin Alliance of Composers
Spring Conference

* Chamber Series

*Season Pass (3 concerts): \$25/\$15 Senior Citizens & Students
General Admission: \$10, Senior Citizens & Students \$6
(There is no charge for Carthage Students with ID)
All other events, except the Racine Symphony,
Kenosha Symphony and **Siebert Chapel Artist Series
are without charge.

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