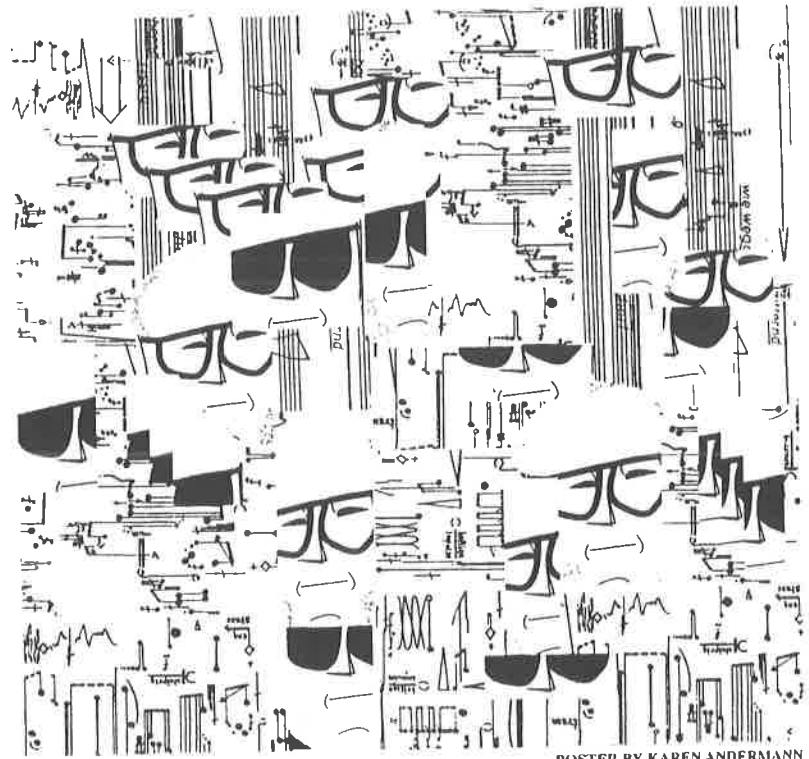


Gary Verkade



POSTER BY KAREN ANDERMANN

NEW MUSIC FOR ORGAN

MARCH 7, 1998

SIEBERT CHAPEL

CARTHAGE COLLEGE, KENOSHA, WI

AT 7:30 PM

Zoltán Jeney
1943

Arthur Rimbaud a sivatagban
For any keyboard instrument
1976

Christian Wolff
1934

Edges
For any number of players,
any number of instruments
1969

Christian Wolff
1934

Black Song Organ Preludes, 1-6
1986-87

Hans-Joachim Hespos
1938

sns
1975

Morton Feldman
1926-1987

Principal Sound
1980

JENEY

Jean Arthur Rimbaud (1854-1891) wrote all of his poetry before the age of twenty. Dissatisfied with living a life financially dependent on others, he stopped writing in 1873 to become a soldier, gun runner, and explorer of Africa. The man who had once exclaimed: "The world! Businessmen and idiots!" forsook art for the desert and lived the life of a trader on the Red Sea coast and in Ethiopia for ten years. From there he wrote to his mother: "You cannot imagine the place: not a tree, even a withered one, not a sod of earth. Aden is the crater of an extinct volcano filled up with the sand of the sea. You only see lava and sand everywhere which cannot produce the slightest vegetation. It is surrounded by desert sands. Here the sides of the crater of our extinct volcano prevent the air from coming in and we are roasted as if in a lime-kiln." Rimbaud was a poor business man. He moved from a disappointing venture to a disappointing venture before dying at 37 from a cancer which took first one of his legs and then his life.

In 1976 Hungarian composer Zoltán Jeney wrote Arthur Rimbaud in the Desert, a piece of music which graphically represents the situation: the vast, inescapable desert, whether geographical or as metaphor, slowly, without great drama, yet inexorably engulfing whatever has the misfortune to be caught in it.

- G.V.

WOLFF

Edges: The signs on the score are not primarily what a player plays. They mark out a space or spaces, indicate points, surfaces, routes or limits. A player should play in relation to, in, and around the space thus partly marked out. One can move about in it variously (e.g., in a sequence, or jumping from one point to another), but does not always have to be moving, nor does one have to go everywhere. Insofar as the signs are limits, they can be reached but should not be exploited. The way to a limit need not be continuous, in a straight line. The limits, or points, can be taken at different distances---for example, far away, like a horizon, or close, like a tree with branches overhead---but one should decide where at any given moment one is. One can also use the signs as cues: waiting till one is noticed and then responding. Or one can simply play a sign as it is, but only once in a performance.

Black Song Organ Preludes were written, between December, 1986 and February, 1987, at the request of Gerhard Stäbler, whom I had known as a composer of music involving political issues---an involvement which I shared---and who also played the organ. The pieces have turned out to be my only ones specifically for organ, though earlier ones, including For 1, 2 or 3 people, Edges and Exercises 1-14, have been done in versions for organ, perhaps in part because they draw particular attention to the use of timbre

(registration) and involve elements of improvisation. The close ties of organ music with church use seemed to me at first a bit problematic, but I remembered the important role of religious expression and leadership in the United States Civil Rights movement and the political symbolism or double language of a great deal of traditional Black religious music (from the times of slavery on). The six preludes draw for their musical material on Black Gospel hymns, the melodies and harmonies, but not so that the hymns are recognizable as such. The main technical procedures are transpositional, working with the melodies' and harmonies' pitch intervals, and additive, both in pitch and rhythms, tending often (as traditionally with the organ) towards contrapuntal textures or textures I associate with chorale preludes.

- Chr.W.

HESPOS

The Jeney is notated traditionally, as is Morton Feldman's Principal Sound and, to a great extent, Christian Wolff's Black Song Organ Preludes. Wolff's Edges is notated purely graphically (i.e. not using the traditional graph of staff and notes). Hepos' work represents a notational synthesis: a graphically notated first part, which, however, uses many signs familiar to musicians, followed by a more or less traditionally notated section which represents a major portion of what is to be played in that section. The hectic playing of the first part continues during the slower second part as a memory of past actions can sometimes influence present actions: sporadically, sometimes stronger, sometimes weaker, depending on circumstances, until the influence finally disappears altogether.

- G.V.

FELDMAN

"Academic freedom seems to be the comfort of knowing one is free to be academic."

"Earlier in my life there seemed to be unlimited possibilities, but my mind was closed. Now, years later and with an open mind, possibilities no longer interest me. I seem content to be continually rearranging the same furniture in the same room."

"Where in life we do everything we can to avoid anxiety, in art we must pursue it. This is difficult. Everything in life and culture, regardless of our background, is dragging us away from it. Still, there is this sense of something imminent. And what is imminent, we find, is neither the past nor the future, but simply---the next ten minutes. The next ten minutes...We can go no further than that, and we need go no further."

"My music has been influenced mainly by the methods in which color is used on essentially simple devices. It has made me

question the nature of musical material. What could best be used to accomodate, by equally simple means, musical color? Patterns."

"Kafka definitely influenced my feeling of how to begin a piece. Immediately in the atmosphere. Not like Bartók, mesto or something, another mesto."

"Now how I work is this way, especially for the past twelve years....There are many, many people who work this way, but in other fields. Samuel Beckett, not in everything he does, but in a lot of things he does. He would write something in English, translate it into French, then translate that thought back into the English that conveys that thought. And I know he keeps on doing it. He wrote something for me in 1977, and I got it. I'm reading it. There's something peculiar. I can't catch it. Finally I see that every line is really the same thought said in another way. And yet the continuity acts as if something else is happening. Nothing else is happening. What you're doing in an almost Proustian way is getting deeper and deeper saturated into the thought.

The word here is focus. Under suggestion, through another kind of--I don't like the word--variation. But I have to say something. The thought said in another way. And many times another language. The language of another register, the language of another color."

"I'm working with two aspects which I feel are characteristic of the 20th century. One is change, variation. I prefer the word change. The other is reiteration, repetition. I prefer the word reiteration. So I'm involved with both. I don't make a synthesis, but they're going on at the same time."

"I wanted sounds to be a metaphor, that they could be as free as a human being might be free. That was my idea about sound. It still is, that they should breathe...not be used for the vested interest of an idea. I feel that music should have no vested interests, that you shouldn't know how it's made, that you shouldn't know if there's a system, that you shouldn't know anything about it...except that it's some kind of life force that to some degree really changes your life...if you're into it."

- M.F. (quotes assembled by G.V.)

Music Events
Siebert Chapel

Sunday, March 8
Spring Jazz Concert
Carthage and UWM Jazz Ensembles
4:00 p.m.

March 13 to March 22
Carthage Choir Tour to New York

Friday, March 27
†John Schubring
Senior Organ Recital
7:30 p.m.

Saturday, March 28
**Lyra String Quartet
7:30 p.m.

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

April 3 to April 4
Wisconsin Alliance of Composers
Spring Conference

Sunday, April 5
* London Brass
4:00 p.m.

Monday, April 6
Lakeside Brass Festival
With London Brass
8:00 a.m. to 3:00 p.m.

* Chamber Series:

General Admission: \$10, Senior Citizens & Students \$6

**Siebert Chapel Artist Series

General Admission: \$5, Senior Citizens & Students \$3
(There is no charge for the Carthage Students with ID)

All other events, except the Racine Symphony &
Kenosha Symphony are without charge.

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