

Carthage Music Events
(Siebert Chapel unless specified)

Friday, Oct. 29
FallFest '99
Ensemble Showcase
7:00 p.m.

Sunday, Oct. 31
*Carthage Chamber Series
Janacek Chamber Orchestra
4:00 p.m.

Friday, November 5
Lambda Kappa Recital
"A Night at the Theatre"
7:30 p.m.
Recital Hall

Sunday, Nov. 7
Wind Symphony
Fall Concert
4:00 p.m.

Friday, Nov. 12
H.S. Gospel Messengers
Gospel Music Festival
7:30 p.m.

Sunday, Nov. 14
Roberto Mancusi
Bass-Baritone
Guest Voice Recital
4:00 p.m.

Friday, Nov. 19
Chai-Li Lin
Jr. Voice Recital
8:00 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



GARY VERKADE

Faculty Organ Recital

Kenosha, WI:
Carthage College
Siebert Chapel

OCTOBER 22, 1999

7:30 P.M.

featuring works by:

G. Frescobaldi and J. Reubke

GIROLAMO FRESCOBALDI

1583-1643

IL SECONDO LIBRO DI TOCCATE (Roma, 1627)

Toccata nona ("Non senza fatica si giunge al fine")

TOCCATE E PARTITE, LIBRO PRIMO (Roma, 1615-16)

Partite 11 sopra l'Aria di Monicha

RECERCARI ET CANZONI FRANCESE (Roma, 1615)

Recercar ottavo, obligo di non uscir di grado

IL PRIMO LIBRO DI CAPRICCIO (Roma, 1624)

Capriccio sopra il cucho

JULIUS REUBKE

1834-1858

Trio für 2 Manuale und Pedal

Der 94ste Psalm. Sonate.

O Lord God, to whom vengeance belongeth, shew thyself. Lift up thyself, thou judge of the earth: render a reward to the proud.

How long shall the workers of iniquity boast themselves? They slay the widow and the stranger, and murder the fatherless. Yet they say, The Lord shall not see, neither shall the God of Jacob regard it.

Unless the Lord had been my help, my soul had almost dwelt in silence. In the multitude of my thoughts within me thy comforts delight my soul.

But the Lord is my defence; and my God is the rock of my refuge. And he shall bring upon them their own iniquity, and shall cut them off in their own wickedness.

Girolamo Frescobaldi

Girolamo Frescobaldi was the premier master of keyboard composition of his day. His influence reached all the way into northern Europe and into the late 18th century. The north-German *stylus fantasticus* had its origin in Frescobaldi's music which, in turn, developed out of the same sources that produced Monteverdi's *seconda prattica*, the style modeled after the expressiveness of human speech.

From the Second Book of Toccatas, first published in Rome in 1627, Toccatà nine is fashioned like an oration, though a complicated one. The complexity lies not only in the macro-aspect of form with its many and obvious sections, but also in the micro-aspect of detail, both harmonic and, above all, rhythmic, to say nothing about the technical aspect of performance, about the problems of which Frescobaldi was supremely aware. The surprising paths the harmony often takes is almost obscured by the metrical intricacies: 4/4 in the right and 12/8 time in the left hand, 12/8 and 8/12 (actually 8/8), 4/4 and 6/4, 12/8 and 6/4, and so on, demonstrate that this piece, for its time, avant garde music. The rhythmic diversity coupled with harmonic adventurousness, which includes the breaking of some of the most revered rules of counterpoint, the many sections evidencing a tremendous variety of expression, and the technical demands made of the player lead Frescobaldi himself to remark at the end of the work: "Not without effort does one reach the end."

The 11 Variations on the Aria "Monicha" are found in Frescobaldi's first publication containing Toccatas and other compositions of 1615-16. The popular tune is found in Germany ("Ich ging einmal") in the 16th century and somewhat later in France as a Noël. The somewhat simple tune yields a surprising number of musical motives to which in addition Frescobaldi invents an equally surprising number of decorative figurations.

Recercar eight, one must never proceed by steps from the 1615 publication belongs to the earlier works of Frescobaldi. However, it demonstrates his interest in the novel, both his need to break the rules and his willingness to deal creatively with restrictions. One of the primary rules of counterpoint at that time concerned musical movement by step: it was considered in most cases to be the most elegant part-writing solution. Frescobaldi composes a piece in which no voice proceeds at any time by step, though repeated notes are found---truly an experimental composition. This is a difficult proposition because one loses one of the characteristic elements used to delineate musical form: the dissonance and its stepwise resolution. Robbing himself of vertical (harmonic) dissonance, Frescobaldi creates dissonance linearly, in the succession of harmonies, and the sense of forward motion by a discreet and effective deployment of rhythmic motives.

The Capriccio on the Cuckoo is another piece of experimental music: the soprano voice consists only and entirely of the call of the cuckoo, the minor third d-b. Capriccio means "a caper or prank, a caprice", yet the ostensible banality of the simple call of the cuckoo should not blind one to the mastery with which Frescobaldi varies the durations between, and differentiates the accentuation of, the calls of the cuckoo. My interpretation allows the call of the cuckoo to appear throughout with the same registration, the same sound played in the pedals, while nine different registrations clarify the sections of the work. It is my own caprice to finish these notes with a poem by W. H. Auden.

Short Ode to the Cuckoo

No one now imagines you answer idle questions
--- How long shall I live? How long remain single?
Will butter be cheaper?---nor does your shout make
husbands easy.

Compared with arias by the great performers
such as the merle, your two-note act is kid-stuff:
our most hardened crooks are sincerely shocked by
your nesting habits.

Science, Aesthetics, Ethics, may huff and puff but they
cannot extinguish your magic: you marvel
the commuter as you wondered the savage.
Hence, in my diary,

where I normally enter nothing but social
engagements and, lately, the death of friends, I
scribble year after year when I first hear you,
of a holy moment.

June, 1971

Julius Reubke

Julius Reubke was a student of Franz Liszt. In his short life he wrote, in addition to his two works for the organ, three works for piano: a Mazurka, a Scherzo, and a Sonata. He had plans for an opera which unfortunately never came to fruition. His talent as a young composer invariably leads one to speculate on what music could have been written had Reubke lived an average life span.

The Trio for two keyboards and pedal is at first glance formally a simple composition, melodically conceived and harmonically relatively undistinguished. The opening section is followed by a contrasting part which makes use of some imitation between the voices. The opening section returns, to which a three-measure coda is added. However, the composition is interesting due to the irregularity built into the phrase structure of the music. The first section consists of 13 measures organized into 2 + 6 + 5 measures. The middle section has 17 measures (one of which is shared with the preceding section) organized as 7 + 10 measures. The final section has the organization of the first with the addition of the three measure coda. The listener never hears the expected 4 + 4 measure phrases, i. e. the passing of time here is not as regular as clockwork.

The 94th Psalm. Sonata is a sonata in the Baroque sense: an instrumental piece as opposed to a cantata, or vocal piece. It has little to do with sonata-allegro form. The most apt description for this work for organ would be symphonic poem, of which Franz Liszt is the generally recognized originator. It is a form of music in one movement, based on extra-musical material, in this case a Biblical Psalm, of which Reubke takes four verses, verses which are not sequential, but sum up the essence of the entire text. This leads to a work which has four sections, each of which corresponds to a verse. In addition, the work is based on one single musical theme; it provides the principal musical material for every passage in the piece. The beginning, "murky, sombre", first presents the theme in the pedals. Significant throughout the work are the dotted rhythms at the beginning and the descending chromatic line at the end of the theme. The introductory-like beginning of the piece gives way to a melodious *Larghetto* which, in turn, after a passage of increasingly faster movement and louder dynamic level, leads to the second part of the work, the *Allegro con fuoco*. The climax of this section returns to the *Grave* tempo of the beginning, which slows down even further, and leaves the listener hanging on a dominant harmony which in effect is not resolved until the entrance of a melody in the third section of the work, apparently new, but derived from the original musical theme, some ten measures later. Towards the end of this third section the beginning of the work is quoted, again "murky, sombre", and it, too, ends on a dominant harmony. The last section, *Allegro*, begins fugally, but in the Romantic sense of the virtuosic fugue, namely: a climactic section in which the theme is found successively in all the voices after which classical fugue writing is abandoned. Significantly, the descending chromaticism of the main theme ascends here. This last section Reubke divides into two parts, the second of which is even faster than the first, ending with a brilliant passage for the feet. The 94th Psalm shows Reubke to be more than just a good Liszt student, learning thematic transformation, i. e. the ability to make a theme appear new by transforming it and highlighting various of its aspects. Julius Reubke here contributes a work to the organ repertoire the consequences of which are not drawn significantly in organ literature until the appearance of the chorale fantasies by Max Reger at the beginning of the century now coming to a close.