

Music Events

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Friday, April 7  
Carthage Choir  
with Racine Chamber Symphony  
7:30 p.m.

Sunday, April 9  
SpringFest 2000  
Ensemble Showcase  
2:30 p.m.

Friday, April 14  
Lambda Kappa Pledge Recital  
Time to be announced

Saturday, April 15  
Senior Class Recital  
7:00 p.m.

Sunday, April 16  
\*Carthage Chamber Series  
The Juilliard String Quartet  
4:00 p.m.

Friday, April 28  
Chia-Li Lin  
Senior Voice Recital  
7:30 p.m.

Saturday, April 29  
Monica Schisler  
Senior Voice Recital  
7:30 p.m.

Sunday, April 30  
Wind Symphony  
Spring Concert  
4:00 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

*The Carthage Music Department*  
presents

Ludwig  
Kaiser

GUEST ORGAN  
RECITAL

Sunday - March 26  
~ Siebert Chapel  
4:00 p.m.

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**I. Charles Ives**  
1874-1954  
**Prelude on Adeste fideles** 1897

During the last decades of the 19th century, Americans studied music with teachers trained in Europe. Not wanting to conform to European dogma, however, American composers developed new modes of expression. So, too, Charles Ives, the key figure in American modern music, whose musical curiosity was awakened first by his father. Ives became acquainted with European music through Horatio Parker, but soon went his own way and experimented with sonorities using, for example, bitonality (two, or more, tonalities at the same time). The *Prelude on "Adeste fideles"* deals with bitonal sonorities.

**II. Erik Satie**  
1866-1925  
**Danses Gothiques**  
(Gothic Dances)

That is: Nine days of meditation for the greater quiet and strong peace of my soul. On the 21st of March, 1893 in Paris, when the sun was on earth.

1. On the occasion of great pain
2. In which the fathers of the very august and very holy Church are invoked
3. In favor of an unhappy one
4. Pertaining to Saint Bernhard and Saint Lucie
5. For the poor departed
6. On the forgiveness of received insult
7. Out of sympathy with the drunkards, those who are detested, unchaste, disgusting, and counterfeiters of all kinds
8. To the praise and glory of the venerated Saint Michael, the gracious Archangel
9. After one has received the forgiveness of sins

"This life of Satie takes place off the beaten track, in the weird and farcical. Satie confronts the nonsense of life. But he confronts it with irony and aloofness: he removes himself from the nonsense with a smile. At the same time Satie goes into the serious, into the abyss: into the reason for existence. He was known as the "the poor one" and he remained ever poor, the one who could not hold on to things, who always lost, who in the end was able to find not only himself, but perhaps also truth. The *Danses Gothiques* have little aloofness, though. They deal with deep meaning in two ways: first, in dealing with space and time--a medieval piety; second, in

dealing with sonority--for 1893 new and strange harmonies."  
(Dieter Schnebel)

### III. **Olivier Messiaen**

1908-1992

#### **Force et agilité des Corps glorieux**

(Power and agility of the glorified bodies)

from: **Les Corps glorieux** (The Glorified Bodies) 1939

"It is sown in weakness, it is raised in power" (St. Paul, I Cor. 15: 43)

Impetuous and firm, agile and strong: those are characteristics of the resurrected. The piece is monophonic. The widely-spaced figures express impetuosity and agility, the repeated notes firmness and strength against which nothing can stand.

#### **Chant d'Oiseaux**

(Song of the Birds)

from: **Livre d'Orgue** (Organ Book) 1951

"A piece which was written in the midst of the forest of Saint Germain en Laye. One hears the fantastic strophes of the blackbird, the sweet virtuosity of the robin and the powerful calls of the thrush. The piece begins about 4:00 in the afternoon. Then night follows. In the growing twilight the nightingale begins a long solo...." (Olivier Messiaen)

### IV. **Ernst Krenek**

1900-1991

**Sonata**, op. 92/1 1941

The organ sonata is in one movement with three distinct parts. The first part follows the exposition scheme of classical sonata form. The development is interrupted by an "Andante sostenuto" passage. A scherzo-like finale precedes an augmented repetition of the first part.

### V. **Olivier Messiaen**

1900-1992

#### **Subtilité des Corps glorieux**

(Subtlety of the glorified bodies)

from: **Les Corps glorieux** (The Glorified Bodies) 1939

"It is sown a natural body; it is raised a spiritual body. They will be pure as the angels in heaven." (St. Paul, I Cor. 15: 44 and the Gospel according to St. Matthew 22: 30)

Perfect spirituality and purity. The music is pure monody without any accompaniment. The piece combines melodic construction with chant-like neumes. One finds short

phrases which allude to the old Gregorian hymn "Salve regina" as homage to the Holy Virgin Mary, the Queen of Heaven.

### **Méditation VII**

from: **Méditations sur le Mystère de la Saint Trinité**  
(Meditations on the Mystery of the Holy Trinity) 1969

Introduction: seven mysterious chords  
bird in the ruins of Persepolis  
disappearing horns

Middle: "The Father and the Son love each other and us through the Holy Ghost who proceeds from both" (Thomas Aquinas)

Coda: seven mysterious chords  
bird in the ruins of Persepolis  
disappearing horns

### VI. **Mauricio Kagel**

1931

**Râga**

**Rondeña**

**Ragtime-Waltz**

from Ferdinand Hirsch, Wörterbuch der Musik (Dictionary of Music), Berlin, 1977:

**râga** (Indian): term applied to melodic models in Indian music. Like the Arabian *maqamat*, 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 (*jâtis*) and by fixed melodic and rhythmic formulae. They serve as the basis of improvisation and composition with a characteristic expressive flavor.

**Rondeña** (Spanish): variant of the fandango common in southern Spain (Ronda).

**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 in the bass (left hand). 2. Also, a general term for New Orleans jazz before the arrival of the concept of jazz.

**VII. Gerd Zacher**

1929

**TRAPEZ**

In memoriam Hans Henny Jahnn, 1993

My composition was written for the renovated Hans-Henny-Jahnn organ in the Heinrich-Hertz-Schule in Hamburg on the occasion of the centenary of the birth of the great German poet and organ builder. The title refers to the form of the piece which was inspired by Jahnn's story, "The Circus", in which the director calls the acrobats who perform their daring acts artists. "The people called us the circus. The director called us artists. We whistled through our teeth and knew nothing other than that we were as chaste as the birds in spring." (Gerd Zacher)

**VIII. John Cage**

1912-1992

**Souvenir 1983**

Souvenir has the following form: A B A' B A" B, whereby the larger and unvaried section, the refrain, is denoted by the letter B. "I used to think that making music by doing the work that needs to be done would be profitable to society. Now I think that that is only true for those members of society who have prepared themselves to be open-minded. Dumb people can go to a concert and leave it as dumb as ever. They can ignore their experiences. However, it is exactly that characteristic of art, that it is incapable of forcing itself on one, which makes us love it. (John Cage)

- Ludwig Kaiser

**Ludwig Kaiser**

Cantor, concert organist and composer. Born in Münster, Westfalen, Germany in 1958. Church music studies at the Folkwang-Hochschule in Essen with Prof. Gerd Zacher; Church Music Diploma in 1984, Concert Exam Diploma in 1986; during this time studies in composition with Juan Allende-Blin.

Active concert and lecture schedule, publications and recordings--including Bach's „Art of Fugue“ and the complete works of Brahms. Numerous premier performances, including his own music for organ, silent film and choir.

Continuing work on projects with „Church in the City“ and „AKKU“ (the office for church and culture) in Dortmund. Since 1996 Cantor at the Melanchthonkirche in Bochum. Since 1998 adjunct lecturer at the Evangelische Fachhochschule Bochum for „Aesthetics.“