

Coming Events
Siebert Chapel

Springfest Family Weekend Band/Choir Concert
Sunday, April 28
4:00 PM

Departmental Recital
Thursday, May 2, 2:00 PM

Lambda Kappa, "Anything Goes"
Thursday, May 2
7:30 PM, Recital Hall

Kristin Eckholm, Senior Voice Recital
Friday, May 3
7:00 PM Recital Hall

Ruth Peck, Junior Organ Recital
Saturday, May 4
4:00 PM

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

Rebecca Whelpley

in a

Senior Organ Recital

Saturday, April 27, 1996
4:00 PM

Siebert Chapel
Carthage College
Kenosha, Wisconsin

Program

Prelude and Fugue in C minor, BWV 546
.....Johann Sebastian Bach
(1685-1750)

Les Corps Glorieux Volume I.....Olivier Messiaen
(1908-1992)

- I. Subtilite Des Corps Glorieux
- II. Les Eaux De La Grace
- III. L'ange Aux Parfums

Choral No.3 in A minorCesar Franck
(1822-1890)

Rebecca is a music major with an emphasis in performance and church music. This recital is given to partially fulfill the performance major. Rebecca is a student of Dr. Gary Verkade and will be attending Graduate School in the fall to pursue a Masters of Music.

The Prelude and Fugue in c minor, BWV 546, was written during Bach's tenure at his final career post in Leipzig, Germany. When Bach left Weimar in 1717, his official career as organist ended. His office in Leipzig was that of choirmaster, although his skills as an organist continued to be sought by communities elsewhere erecting new organs. The Prelude and Fugue was written sometime after 1723 and is a mature and extended composition. The Prelude is characterized by thick chords and flowing triplet lines. What follows is a double fugue, that is two entirely different fugal subjects are treated, first the one, then the other, then both combined.

Olivier Messiaen's deep-rooted, sometimes very mystical, Roman Catholic faith is conveyed in all of his music. Les Corps Glorieux (Seven Brief Visions of the Life of the Resurrected), completed on August 25, 1939, and consisting of seven movements, is no exception. The first three pieces of this organ cycle contemplate several different aspects of the glorified bodies of the resurrected: No. 1 their subtlety, perhaps conveyed by the subtle turns and subtle changes in duration found in the single melodic line which forms the entire piece. No. 2 their aspect of experiencing the plenitude of grace, perhaps conveyed by the rich chords sustaining the melody of the right hand and accompanied by melodic and ever repeating pedal figures along with the gentle rocking motion of the left hand. No. 3 their angelic nature, perhaps conveyed by the continual presence of the opening melody, which throughout the piece is "clothed" in different manners.

In the last year of his life Franck wrote the Trois Chorals. The third Choral is written in a key rarely used by Franck: A minor. This particular Choral has achieved the greatest popularity of the three. It is a piece written in ternary form. The first of the three sections, marked Quasi allegro, consists of arpeggiated toccata passages alternating with a homophonic chorale-like theme. The middle section is a beautiful adagio, very song-like in character. Although simple in nature, there are brief echoes of the chorale-like theme from the first section. After a huge crescendo, the third section begins, a bold finale combining the homophonic chorale-like theme, towards the end sounding in massive chords, with the toccata passages of the first section bringing the work to a grandiose conclusion characteristic of Romantic music.