

SMU MEADOWS ORGAN DEPARTMENT

UPCOMING EVENTS

Caruth Auditorium (all recitals at 7:30 pm)

Thursday, September 29, Emerging Artists in Meadows Music I

***This new initiative by Stefan Engels will bring together outstanding students from various departments in the Division of Music to present engaging concerts for the community. Four recitals will be held throughout the school year, featuring masterworks from the piano, organ, voice, brass and woodwind repertory.

Thursday, October 20, Emerging Artists in Meadows Music II

Thursday, October 27, SMU Organ Studio Fall Recital

Saturday, November 12, Reger-Festival Recital I
(Chamber and Organ Music)

Sunday, November 13, Reger-Festival Recital II
(Chamber and Organ Music, Readings)

Sunday, November 20, Guest Artist Recital I
Peter Sykes, Boston University

Sunday, February 12, Guest Artist Recital II
Edoardo Bellotti, Eastman School of Music

Thursday, February 23, Emerging Artists in Meadows Music III

Monday, February 27, SMU Organ Studio Spring Recital I
Perkins Chapel

Thursday, March 30, SMU Organ Studio Spring Recital II

Thursday, April 6, Emerging Artists in Meadows Music IV

SMU MEADOWS SCHOOL OF THE ARTS PRESENTS

STEFAN ENGELS

FACULTY ORGAN RECITAL

SUNDAY, AUGUST 28
7:30PM

CARUTH AUDITORIUM
OWENS ARTS CENTER



PROGRAM

Präludium c-Moll Op. 63/1
Fuge C-Dur Op. 63/2
from *Monologe - Zwölf Stücke*

Max Reger
(1873-1916)

Vier Konzertetüden für Orgel (1973)

Siegfried Thiele
(b. 1934)

Tocatta in E BWV 566

Johann Sebastian Bach
(1685-1750)

Tokkata e-Moll Op. 63/9
Fuge e-Moll Op. 63/10
from *Monologe - Zwölf Stücke*

Max Reger

engaging and inspiring teaching.

He regularly serves on juries at the world's leading organ competitions, such as the St. Albans International Organ Competition in the United Kingdom, The Canadian International Organ Competition in Montreal, The German Music Competition and the International Bach Competition in Leipzig.

Mr. Engels' broad musical education took place in Germany and the United States. He studied organ, piano, harpsichord, choral conducting and sacred music at the universities in Aachen, Düsseldorf and Cologne. From 1993 until 1998 he pursued further organ studies with the late Robert T. Anderson at SMU in Dallas, TX, and with Wolfgang Rübsam at Northwestern University in Evanston, IL. Mr. Engels achieved his international breakthrough when he was awarded the "Concerto Gold Medal" at the 1998 Calgary International Organ Competition. Since then he has been represented by Karen McFarlane Artists Inc. of Cleveland, Ohio.

ARTIST PROFILES

Stefan Engels was appointed Professor of Organ and Leah Fullinwider Centennial Chair in Music Performance at Southern Methodist University in Dallas, Texas, in 2014, where he is also head of the Organ Department at the Meadows School of the Arts. This appointment was preceded by his positions as Professor of Organ at the University of Music and Performing Arts "Felix Mendelssohn Bartholdy" in Leipzig, Germany (2005-2015), and as Associate Professor of Organ at Westminster Choir College in Princeton, New Jersey (1999-2005).

While in Leipzig, Mr. Engels founded the European Organ Academy and served as its Artistic Director. With its international faculty and student body, the Academy gained a reputation as one of the leading organ academies worldwide and received significant grants from the German Academic Exchange Service. Stefan Engels played a significant role in creating and organizing the Leipzig International Competition in Organ Improvisation.

As an advocate, champion and specialist in the music of the late-Romantic German Composer Sigfrid Karg-Elert, he founded the Karg-Elert Festival, demonstrating and discovering the unique organ, piano and chamber music works of this Leipzig composer. In 2017 Mr. Engels will finish the world premiere recording of the complete organ works of Karg-Elert. This recording project has been reviewed to international critical acclaim: *"...this series will surely stand as the greatest project the gramophone has achieved in organ music for very many years... 10 fantastic volumes of some of the most creative and complex organ music ever written has been released by Priory in this ground breaking series of Karg-Elert's complete organ works - much of it unrecorded... Engels has the measure of both music and instrument - there is much to marvel at here.... Engels is a player of exceptional talent and in his hands Karg-Elert receives as sympathetic an advocacy as one could ever imagine... Stefan Engels' performance is superlative... Engels delivers interpretations that may never be bettered ... A magnificent disc."*

Stefan Engels maintains a vigorous international concert schedule and is a sought-after teacher, having presented workshops, lectures and master classes in many major cities across the European continent, Iceland, North America, Russia and South Korea. He has been praised for his creative programming including the presentation of significant but lesser-known organ works from a broad spectrum of the organ repertory as well as for his

PROGRAM NOTES

This year marks the 100th anniversary of Max Reger's death. Born in Brand in the Upper Palatinate, He grew up in the nearby town of Weiden and received musical instruction already at an early age. After studies with the famous music theoretician Hugo Riemann, Reger suffered, in consequence of his military service and of professional setbacks, a nervous breakdown and returned in 1898 to the parental home. There Reger's productivity increased enormously until he was able to persuade his family in 1901 to move to Munich where he expected more musical stimulation than in the Upper Palatinate. Reger, himself a Catholic, got married in 1902 to Elsa von Bercken, a divorced Protestant, which caused his excommunication. As a composer and as a performing pianist Reger was extremely productive. In 1905 he was appointed Rheinberger's successor at the Akademie der Tonkunst in Munich, resigned however one year later because of discrepancies with the predominantly conservative staff. In 1907 Reger received his appointment as Director of Music at Leipzig University and Professor at the Royal Conservatory also in Leipzig; he retained his concert and composition activities while resigning from his post as University Music Director as soon as in 1908 (part of the job description was to conduct the "Universitäts-sängerchor »Paulus«", whose dilettante musical level Reger could not stand). Instead, he accepted in 1911 the position of the Court conductor at Meiningen, which he held until the beginning of 1914. The intense composition and concert activities were retained after he had moved to Jena in 1915, when he went once a week to Leipzig for his teaching duties. On one of these trips, Reger suffered heart failure and died in May 1916. Reger attained continuous fame above all through his organ works, although he also achieved significance in the fields of chamber music, lieder, choral and orchestral composition.

The Monologues - Twelve Pieces Op. 63 were written in 1901/02 and are of varying complexity. They were issued in three volumes in 1902. Here the composer focuses on specific forms and styles: Prelude, Toccata, Fugue, Canzone, Capriccio, Introduction, Passacaglia, Fantasia, Canon and Scherzo. The Prelude in C Minor, marked *Allegro con moto*, is an impressive and monumental work, characteristic of Reger in its chromatic writing and including a relaxation of tension in an episode contrasting in key and mood. The Toccata in E Minor exists on various improvisatory-like sections reminiscent of the Toccata form of the Baroque. Both Fugues, Nos. 2 and 10 from Op. 63, display Reger's contrapuntal mastery, which reaches a true high point in the double fugue in E Minor.

Siegfried Thiele was born in 1934. From 1953 until 1958 he studied composition, conducting and piano at the University of Music and Performing Arts in Leipzig, Germany. He continued his compositional studies from 1960

until 1962 as a master pupil of Leo Spies in Berlin. Besides his teaching duties in composition at the University in Leipzig beginning in 1971, he founded the Leipzig Youth Orchestra, which he led from 1963 until 1978. In 1984 Thiele was appointed Professor of Composition and from 1990 until 1997 he was Dean of the University of Music and Performing Arts. The impact and precise analysis of music have always been in the foreground of his compositional ideas. Bela Bartók's *Microkosmos* and also compositions by Carl Orff influenced his first period of composition, always searching for the fundamentals, for solutions and a new musical awareness. Later he was interested in Webern's *Reihentechnik* and also twelve-tone structures. To his most well known works belongs *Hommage à Machau*, a five-part vocal composition with orchestra, which was premiered under Kurt Masur in 1978.

Inspiration for the four concert etudes for organ heard tonight were the piano etudes of Chopin and Debussy. In these four etudes for organ, special features of the organ are used and turned into subjects of the compositions. The calm and improvisatory-like beginning of the first etude leads into an energetic toccata-like motion. The second etude in 5/8 is characterized as mysterious and calm, employing mostly legato playing. Unusual intervals and leaps are important compositional elements in the third, scherzo-like etude. After the arpeggio chords in the beginning of the fourth etude, various repeated rhythmic patterns are played on contrasting registrations.

Born into a musical family, Johann Sebastian Bach received his earliest instruction from his father. After his father's death in 1695, Bach moved to Ohrdruf, where he lived and studied organ with his older brother Johann Christoph. He also received an education at schools in Eisenach, Ohrdruf, and Lüneburg. Bach's first permanent positions were as organist in Arnstadt (1703-1707) and Mühlhausen (1707-1708). During these years, he performed, composed taught, and developed an interest in organ building. From 1708-1717 he was employed by Duke Wilhelm Ernst of Weimar, first as court organist, and after 1714, as concertmaster. During this period, he composed many of his best organ compositions; in his capacity as concertmaster, he was also expected to produce a cantata each month. In Weimar, Bach's style was influenced by his study of numerous Italian compositions (especially Vivaldi concertos). From 1717-1723 Bach held the position as Music Director for the Prince Leopold of Cöthen. In 1723, Bach was appointed cantor at the St. Thomas Church and School, and Director of Music for Leipzig, positions which he retained for the rest of his career. His official duties included the responsibility of overseeing the music in the four principal churches of the city, and organizing other musical events sponsored by the municipal council. For these performances, he used pupils from the St. Thomas School, the city's professional musicians, and university students. Bach divided his singers into four choirs (one for each of the

four main churches); he personally conducted the first choir, which sang on alternate Sundays at St. Thomas and St. Nicholas. His usual performing group consisted of around sixteen singers and eighteen instrumentalists, although these numbers could be augmented for special occasions. During his first six years in Leipzig (1723-1729), Bach's most impressive compositions were his sacred cantatas (four yearly cycles), and the St. John and St. Matthew Passions. Bach apparently gave virtuoso organ recitals in Leipzig and on various tours, although he had no official position as organist in Leipzig. In the 1740s, Bach made various journeys, most notably to the court of Frederick the Great in 1747. He continued a lively interest in the building of organs, and kept informed about the latest developments in the construction of harpsichords and pianofortes. Johann Sebastian Bach himself represented the end of an age, the culmination of the Baroque in a magnificent synthesis of Italian melodic invention, French rhythmic dance forms and German contrapuntal mastery.

Like all of Bach's Toccatas, the Toccata in E BWV 566 displays unique compositional and formal characteristics. Modeled after the North German Toccata, the piece was composed between 1706 and 1708 and exists on four distinct sections. As always, when Bach uses a certain compositional style from previous generations, he only uses that style as a very general idea in order to create something unique – something which makes him so extraordinary as a composer. This phenomenon also applies to BWV 566. The first section stands out with its seven-part chord writing, surrounded and imbedded by improvisatory-like figurations and sequential material. The first fugue (second section) is simply unique due to its length and extended main theme. The third section is characterized by free passagework and octave leaps in the pedal. The second fugue (fourth section) uses only the head of the theme of the first fugue. After several entrances of the theme the writing becomes more loose, toccata or concerto-like. A free section including the rich chord-writing reminiscent of the first section concludes the piece.