

ORGAN RECITAL



Stefan Engels

St. Paul's Episcopal Church ~ 7:30 PM

This recital is sponsored by Bruce B. Stevens.

Studien für den Pedalflügel, op. 56 Robert SCHUMANN
Nicht zu schnell 1810-1856
Mit innigem Ausdruck
Andantino / Etwas schneller
Innig
Nicht zu schnell
Adagio

Praeludium for Organ Solo Mikayla DOBSON
b. 1996

*Commissioned by the Dallas Chapter of the American Guild of Organists
for the 2017 AGO Southwest Regional Convention in Dallas*

Toccatà in E Major, BWV 566 Johann Sebastian BACH
1685-1750

The Sun's Evensong, from Sigfrid KARG-ELERT
Sieben Pastelle vom Bodensee, op. 96 1877-1933

Rondo alla campanella, op. 156 KARG-ELERT

Fantasy and Fugue, op. 135b Max REGER
1873-1916

Stefan Engels is represented by Karen McFarlane Artists Inc. Concert Management

The convention thanks St. Paul's Episcopal Church for welcoming us.

Please silence all noise-making devices.

Photographing and recording the performance by any means are not permitted.

Program notes...

It is apparent that when composing the *Studies for Pedal Piano*, op. 56, **Robert Schumann** had studied the contrapuntal mastery of Johann Sebastian Bach and, thus, was able to incorporate the compositional technique of canon into these pieces. However, it seems that the romantic idiom of each piece is in the foreground and that Schumann simply wants to show off his ability as a contrapuntal composer. Schumann, who also studied law and who was an influential music critic, wanted to pursue a career as concert pianist, but this dream never came true because of a hand injury. He suffered from a lifelong mental disorder and died in 1856 in Bonn-Endenich, Germany.

Mikayla C. Dobson is an award-winning composer and pianist based in Dallas. Her work has been played by various symphony orchestras, including the Meadows Symphony Orchestra, the Boston University Tanglewood Institute Young Artists Orchestra, the Booker T. Washington Symphony Orchestra, and the Dallas Symphony Orchestra, which programmed her Piano Concerto in March 2015. Since 2013, she has served as composer in residence with the Dallas-based Avant Chamber Ballet, with whom, to date, she has collaborated on two full-length productions. Ms. Dobson is currently studying music composition at Southern Methodist University. *Praeludium* is a fantasy work based loosely on the preludes of Dieterich Buxtehude. The work moves from a whimsical introduction through a stoic, dark central section before working its way through a confused and dynamic final fugue, which ends with a bold, shimmering, building mass of sound.

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 features four distinct sections. As always, when Bach uses a certain compositional style from previous generations, he uses that style only as a very general idea in order to create something unique—something that makes him extraordinary as a composer. This phenomenon also applies to BWV 566. The first section stands out with its seven-part chord writing surrounded by and imbedded with improvisatory-like figurations and sequential material. The first fugue (second section) is exceptional 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—more toccata- or concerto-like. A free section including rich chord-writing reminiscent of the first section concludes the piece.

The western part of Lake Constance (*Bodensee*) in South Germany was an appealing holiday destination for **Sigfrid Karg-Elert**. This is why he and his family spent their summer vacation in 1921 in the town of Radolfzell, where the manuscript of *Seven Pastels from the Lake of Constance* was written. The small city, together with the adjacent peninsula Mettnau, which was declared a nature preserve in 1926, provided a calm environment between park scenery and the natural setting of Lake Constance. Even today, starting at the rail station of Radolfzell, one reaches the lakeside by walking for just a few minutes. With a clear view, the panorama of the Glarus Alps in the South, the Alpstein in the East, and the dusky volcanic cones of the Hegau (also called *Herrgotts Kegelspiel*, which means “Lord God’s bowling pins”) in the West, can be seen. At this point, but also in the surrounding area, one can still find today the images or “pastels” that are referred to in op. 96. The *Rondo alla campanella*, op. 156, is Karg-Elert’s last organ work. It represents the composer’s penchant for gap registrations, including different combinations of mutation stops. Compositionally, the piece represents a transition from late-romantic to neo-classical ideas.

Max Reger's Fantasy and Fugue, op. 135b, was composed in the fall of 1914 and spring of 1915 and was his last major organ composition. (The Seven Organ Pieces, op. 145, which were composed at the end of 1915 and the beginning of 1916, are smaller in scope.) Reger himself did not hear the first performances of op. 135, which took place in June 1916, for he died in a Leipzig hotel room on May 11, 1916. The Fantasy, which opens with descending tone cascades, is characterized by an exchange between slow and mystic as well as virtuosic and improvisatory-like passages. The first theme of the double fugue exists on calmly moving quarter notes, suggesting a vocal and introverted character. The second, more instrumental-like theme has a more lively character and is written in 12/8 meter. It is reminiscent of fugal themes in Reger’s *Telemann Variations*, op. 134, for piano solo and in his *Mozart Variations for Orchestra*, op. 132. Both of these works were composed in 1914. Due to its structural coherence and concise harmonic language, op. 135b represents a high point in Reger’s oeuvre for the organ.

Stefan Engels was appointed Professor of Organ and Leah Fullinwider Centennial Chair in Music Performance at Southern Methodist University in Dallas in 2014, where he is also head of the Organ Department at the Meadows School of the Arts. Prof. Engels joined SMU from one of Europe’s oldest and most prestigious musical institutions—the University of Music and Performing Arts “Felix Mendelssohn Bartholdy” in Leipzig,



Germany, where he had served as professor of organ from 2005 until 2015. Prior to that, he was Associate Professor of Organ and Chair of the Organ Department at Westminster Choir College, 1999-2005.

During his appointment in Leipzig, Prof. Engels shaped the University's Organ and Church Music Institute to a center for organ performance and organ pedagogy of international acclaim. He also founded and served as artistic director of the European Organ Academy Leipzig, which attracts faculty and students from around the world. Furthermore, as an advocate and specialist for the music of the late-Romantic German composer Sigfrid Karg-Elert, he founded the Karg-Elert Festival in Leipzig, demonstrating and discovering the unique works of this Leipzig composer.

From 2006 until 2012, Engels was Artistic Director of the Jordan International Organ Competition based at Columbus State University in Columbus, GA. As a juror, he is in frequent demand at international organ competitions such as the Mendelssohn Competition, the Bach Competition, and the Deutscher Musikwettbewerb, all in Germany, as well as the St. Albans International Organ Festival, the Canadian International Organ Competition, and the Miami International Organ Competition. Engels maintains a vigorous international concert schedule and is a sought-after teacher, having presented lectures and masterclasses across Europe, North America, South Korea, and Russia. Recital engagements have included Smetana Hall in Prague, St. Paul's Cathedral in London, Victoria Hall in Geneva, the Berlin Philharmonic, St. Petersburg Philharmonic, Moscow Cathedral, KKL in Luzern, Gewandhaus in Leipzig, Torch Centre in Seoul, St. Augustine in Vienna, Chartres Cathedral, Hallgrímskirkja in Reykjavik, Sydney Cathedral, St. Jakobi in Lübeck, St. Michael's in Hamburg, Harvard University, the Cleveland Museum of Art, the Meyerson Symphony Center in Dallas, King's College in Cambridge, Spivey Hall in Atlanta, Balboa Park in San Diego, and the Cadet Chapel of West Point. He was a featured recitalist at the 2006 AGO national convention in Chicago and is a featured recitalist at three AGO regional conventions this summer.

Stefan Engels' specialization in the organ works of Sigfrid Karg-Elert has resulted in the world-premiere recording of the complete organ works of Karg-Elert on the Priory label, a 16-CD project that comes to completion in 2017. The CDs released thus far have received the highest international critical acclaim: "... this series will surely stand as the greatest project the gramophone has achieved in organ music for very many years..." – *Choir & Organ*; "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 [previously] unrecorded... Engels has the measure of both music and instrument—there is much to marvel at here..." – *prestoclassical.co.uk*; "Engels is a player of exceptional talent, and in his hands, Karg-Elert receives as sympathetic an advocacy as one could ever imagine..." – *International Record Guide*; "Stefan Engels' performance is superlative ... – *Organists Review*; "Engels delivers interpretations that may never be bettered ... A magnificent disc." – *Gramophone*. Mr. Engels earlier recorded two highly acclaimed CDs with works by Marcel Dupré on the Naxos label, and one with works of Karg-Elert, Reger, Messiaen, and Germani on the Priory label as part of their *Great European Organ Series*.

Stefan Engels received his broad musical education in Germany and the United States. He studied organ, piano, harpsichord, choral conducting, and church music at the universities in Aachen, Düsseldorf, and Cologne. From 1993 until 1998, he pursued further organ studies with Wolfgang Rübsam in Chicago and Robert Anderson in Dallas, receiving an Artist Certificate from Southern Methodist University's Meadows School of the Arts in 1995. He achieved his international breakthrough when he was awarded the Concerto Gold Medal at the 1998 Calgary International Organ Competition.

The Organ of St. Paul's Episcopal Church
Rosales Organ Builders, Opus 22, 1999

I. Solo 58 notes

Flute harmonique 8
 Bourdon 8
 Prestant 4
 Cornet III (TG)
 Trompette harmonique 8
 Clairon harmonique 4
 Tremulant
 Gt/So
 Sw/So

II. Great 58 notes

Prestant 16
 Principal 8
 Chimney Flute 8
 Salicional 8
 Octave 4
 Spire Flute 4
 Octave Quinte 2-2/3
 Super Octave 2
 Tierce 1-3/5
 Mixture V 1-1/3
 Trumpet 8
 Bell Clarinet 8
 Tremulant (Gt & So)
 Sw/Gt

III. Swell 58 notes, enclosed

Bourdon 16
 Geigen Principal 8
 Flûte traversière 8
 Stop'd Diapason 8
 Viole de Gambe 8
 Voix céleste 8
 Principal 4
 Rohrpipe 4
 Nasard 2-2/3
 Doublet 2
 Tierce 1-3/5
 Mixture IV 2
 Double Trumpet 16
 Trumpet 8
 Hautbois 8
 Vox Virginia 8
 Tremulant

Pedal 30 notes

Grand Bass 32 (resultant)
 Open Wood 16
 Prestant 16 (Gt)
 Bourdon 16
 Flute 8 (ext. Open Wood)
 Octave 8
 Spire Flute 8
 Super Octave 4
 Trombone 16
 Trumpet 8
 Clarion 4
 Gt/Ped
 Sw/Ped
 So/Ped

Cymbelstern

Nightingale

15 general pistons

8 pistons each for Gt, Sw, Ped 5 pistons for So

Mechanical key action

Electric stop action

Programmable Tutti and Crescendo pedal

Kellner temperament

SSL combination system with 99 levels of memory

Casework designed by John Blatteau, AIA, Philadelphia, and constructed by TMS, Richmond