



# Carthage

## Personnel

### Violin I

Alex Hansen, concert master  
Diane Presta  
Rob Goldsmith  
Aaron Price

### Violin II

Joshua Cleveland, principal  
Courtney Bullis  
Kirsten Dykes

### Viola

Cynthia Pervan, principal  
Stacie Weiland

### Violoncello

Michelle Trott, principal  
Emily Theine  
Marla Gluth

## Coming Events

May 12, 3:00	Wind Orchestra Concert	Siebert Chapel
May 19, 3:00	Honors Recital	Siebert Chapel

*Carthage College Department of Music  
presents*

## *Carthage College Chamber Orchestra*

*Dr. James C. Ripley, conductor*

## *Early Inspirations*

*Sunday, May 5, 2002*

*3:00 pm*

*Siebert Chapel*

## Program

Battalia (1673)

Heinrich Ignaz Franz Biber  
(1644-1704)

edited by Joel Blahnik

- I. Sonata
- II. The Profligate Society of Common Humor
- III. Allegro (Swashbuckling Exercises)
- IV. The March
- V. Presto (Cavalry Maneuvers)
- VI. Aria
- VII. The Battle
- VIII. The Lament of the Wounded

Sinfonia VIII in D Major (1822)

Felix Mendelssohn  
(1809-1847)

- II. Adagio
- III. Menuetto

Capriol Suite (1926)

Peter Warlock  
(1894-1930)

- I. Basse-Danse
- II. Pavane
- III. Tordion
- IV. Bransles
- V. Pieds-en-l'air
- VI. Mattachins (Sword Dance)

Unauthorized recording of any kind is prohibited.

## Program Notes

*Battalia* (1673)

*Battalia* is generally accorded with the distinction of being the first piece of program music written for orchestra. Earlier works that featured descriptive effects and carried a programmatic context, for example those by Josquin and LeJeune, were probably written for a mix of both instruments and voices. The original scoring of *Battalia* was for 3 violins, 4 violas, 2 violons and continuo. The modern edition by Joel Blahnik faithfully adheres to the original intent, but is scored for a more contemporary ensemble.

Biber, an acclaimed violinist and well-traveled composer, popularized the concepts of "scordatura" (unusual tunings) and "col legno" (playing the violin with the wooden part of the bow) in his works. In *Battalia* the composer also experiments with such modern principles as polytonality and polyrhythm in the second movement when musically depicting the dialectic complications in assembling of troops from various regions of the country. Other innovative effects are the use of paper stretched against the strings of the cello in order to simulate the sound of a field drum (The March) and the effect known as snap pizzicato to imitate the sounds of small artillery shots.

### *Sinfonia VIII in D Major (1822)*

Felix Mendelssohn was born into a wealthy and cultured family who supported his musical sensibilities from a very early age. Mendelssohn became an accomplished pianist and violinist, but found almost immediate success as a composer as well. The famous overture to *A Midsummer Night's Dream*, Op. 21 was written while Mendelssohn was 17 years old.

The youthful Mendelssohn was also an admirer of the Baroque composers and their music. Mendelssohn's interest in the music of J. S. Bach resulted in a performance of the *St. Matthew Passion* in 1829 that began a huge revival in the acceptance of the work of the Baroque master. Elements of this interest in Baroque are evident in Mendelssohn's early string symphonies, including the use of reduced, concertino, instrumentation in the adagio movement of *Sinfonia VIII*

Mendelssohn's twelve "sinfonias" were written between the years 1820-1823, when the youthful composer was between the ages of 11-14. They were originally written for a series of popular Sunday morning concerts that were held at the Mendelssohn household. Two versions exist of the *Sinfonia VIII*—one for strings with winds and the other utilizing the same instrumentation of Bach's *Brandenburg Concerto No. 6*; violas, celli and bass. The modern performing edition for strings incorporates the use of violins into the ensemble. The third movement is a delightful scherzo, and is similar in spirit to the music that would later appear in *A Midsummer Night's Dream*.

### *Capriol Suite (1926)*

Peter Warlock's *Capriol Suite* is based on tunes from Thoinot Arbeau's well-known Renaissance dance manual, *Orchesographie*. The dance tunes are presented in the order they are interspersed in the text, one per movement, except in *Bransles*, which incorporates elements from several different dances. Warlock's composition sets these tunes in tasteful harmonizations and ingenious orchestration. The true flavor of the composition comes from the occasional "tainted" dissonance, chromatic interjection or dynamic surprise.

The title "Capriol" is the name of the student from the text who is being tutored in the art of dancing by the master, Arbeau. The text includes the words for only one of the selected tunes to accompany the dances, the pavan:

Fair one, who holds my heart  
Captive within thine eyes,  
Whose gracious smiles impart  
Secrets of Paradise,  
Give me hope to cherish  
For without I perish.

Although *Capriol Suite* was intended as a work for concert performance, it was also approved by the composer as appropriate for a short ballet.