

**Fine Arts Events**

Friday, April 25  
Racine Symphony Orchestra\*  
"Enter Spring"  
Alexander Platt, conductor  
7:30pm Siebert Chapel

Saturday, April 26  
Student Recital  
Elaine Mitchell, flute  
3:00pm Siebert Chapel

Sunday, April 27  
Spring Fest  
2:30pm Siebert Chapel

Tuesday, April 29  
Student Recital  
Private and Class Guitar  
David Ness, instructor  
7:30pm Recital Hall

Friday, May 2  
Student Recital  
Beth Teschner, vocal  
6pm Siebert Chapel

Saturday, May 3  
Student Recital  
Janell Kuechenmeister, piano  
Sarah Gorke, vocal  
4pm Siebert Chapel

Tuesday, May 6  
Lyra String Quartet  
7:30pm Siebert Chapel

Wednesday, May 7  
Junior Symposium Recital  
Foster to The Beatles: America's  
History through Music.  
Alissa Baylen & Katie Biank, voice  
7:30pm Recital Hall

Ushers courtesy of Lambda Kappa Fraternity

**Ticket Information\***

**Carthage Chamber Series**

262-551-5363

**Racine Symphony Orchestra**

262-636-9285

**Communication & Theatre**

262-551-6661

The Carthage Music Department  
*presents*

A Senior Recital

Maria Welch  
piano

Wednesday, April 16, 2003  
Siebert Chapel  
Carthage College  
Kenosha, Wisconsin

Partita in c-minor, BWV 826 .....Johann Sebastian Bach  
(1685—1750)

*Sinfonia*  
*Allemande*  
*Courante*  
*Sarabande*  
*Rondeaux*  
*Capriccio*

Sonata in A-flat major, Op. 110 .....Ludwig van Beethoven  
(1770—1827)

*moderato*  
*allegro molto*  
*adagio*

Alborada del Gracioso from “MIROIRS” Suite .....Maurice Ravel  
(1875—1937)

Barcarolle, Op. 60.....Frederic Chopin  
(1810—1849)

Fantaisie in f-minor, Op. 103 .....Franz Schubert

Jane Livingston, piano

This recital is in partial fulfillment of the piano performance and  
piano pedagogy major.

In 1731, Bach published a set of 6 partitas. These proved to be the culmination in his experimentation with keyboard suites; new approaches were taken in his treatment of keyboard dances, with less imitative counterpoint and more melody and harmony integrated. Vivid color was woven into his stylistic contrasts. This made his music all the more appealing to the musical public, while proving it accessible to polished pianists. The various movements herein employ a variety of stylistic devices and melodic lines. The *sinfonia* opens gravely, in a style reminiscent of the French overture, then proceeds into an aria followed by a fugue. The *allemande* is a study in counterpoint, while the *courante* is a spirited dance replete with rhythmic intricacies, imitative phrases, and a melody based on a motive of sixteenth note values. Its second opening phrase begins with an inversion of the original phrase. The *sarabande* is a piece written in two parts, with gracefully moving sixteenths. Its nature is more gentle and responsive. The *rondeaux* is an imitative duet that derives much of its incisive rhythm from the sequence of leaping sevenths. After all this, Bach finishes with a three-voiced fugue, rife with leaps of tenths the seemingly burst out from nowhere.

Beethoven wrote this, his second-to-last sonata, during his third and final period of composition. The music typified during this era is more internal, abstract, ephemeral and ultimately celestial. During this phase, Beethoven was almost completely deaf, monetarily troubled and at odds with his only beloved family member, his nephew Karl. Still, his music continued to look forward, to a more transcendental state. Op. 110 departs from the classical conceptions of sonata form. Listening to this sonata, one runs the gamut of emotions, from deep despair to heavenly joy. Beethoven accomplishes this through the little thematic details interspersed throughout the piece. The boundaries between the movements are blurred, or removed, and thus, tonal closure is often evaded. Instead, the listener hears sections that are interrelated or interlocked and demonstrate a psychological progression. The opening four bars are calm and broad, but still concentrated. These four measures contain the musical material for the entire first movement. During the rapid second movement, the texture and dynamics are constantly being dramatized. The third movement has an improvisational-like section that leads to one of the piece's most plaintive melodies. Out of this grows the subject for the ensuing fugue. A restatement of the arioso (plaintive melody) is heard again, in a lowered key, and then the final statement of the fugue occurs, in inverted form. Following this, we are at last treated to the original theme over a flurry of notes that sound the triumph of Beethoven over tragic, deep sorrow.

Affirmation is finally achieved, and the piece finishes with a flourish of A-major chords.

The movement from the "MIROIRS" suite excerpted here is perhaps one of Ravel's more well known and oft-performed pieces. Singled out by soloists and orchestras (whom it was adapted for) alike, its glitzy razz-matazz sound is exciting and exhilarating. Alborada... illustrates the Spanish influence that drew Ravel many times over (Bolero, anyone?), but its insistent triplet rhythm is only one of the pieces more notable characteristics. The piece is a wash of sound, with chords that sweep over one another and then fade to solitary repeated notes. The middle section is a more sober and deliberate part, while the first, and especially the third section, comprise the more wild and bohemian aspect.

A true pianist's composer wrote the Barcarolle. Chopin dedicated his life to composing almost solely for the piano. His time period witnessed many exciting changes for the piano that allowed for the production of a richer, fuller tone. Op. 60 showcases the ability of the piano, with sweeping lines and a wide range of dynamics. The piece is written in the Venetian Gondolier-type style—rocking accompaniment and a swaying melody. It is a deceptively simple piece that grows in sophistication as the piece unfolds. The music constantly shifts, and is linked together by subtle transitions. Cadence figures routinely reoccur, and the piece continually directs itself towards powerful climaxes. It's divided into two main sections, with a statement/reprise in each, but the second section introduces a powerfully enhanced and energetic original statement. Still, it's the little details that make this music so delightful—the dynamic intensities and their sudden reversals, or the insinuation of the rocking rhythm back into the music. The richness of his harmonic palette forshadows the grandiose works of the late Romantic works. Chopin was a wonderfully inventive and restrained composer. But his romantic sensibilities are what appeal to one most. This was the last piece the great one composed before his sad and untimely death at the young age of 39.

Fantaisie in f-minor was also composed during Schubert's final months (anybody notice the connection in most of these pieces??!). Written for the four-hand medium, it is a continuous piece in four sections; basically, a sonata. The first and fourth movements contain similar material that lend a weight of solidarity to the whole. The second, *largo*, movement, follows an ABA plan. 'A' contains funereal trills and double-dotted rhythms, while 'B' showcases that famous Schubertian lyricism. The *Allegro Vivace* is a quick-moving scherzo and then the last movement returns to develop the original material into a Romantic-era fugue.

To my parents, who have agonized and felt every moment of my doubts and fears (with probably a few of their own, as well!), thank you. Thank you for the constant and unassailable love that you have heaped upon me, and for the little pep talks and letters and every-other-way-you-could-think-of to show your support and belief in my abilities. I'll never comprehend how you have been so unflagging in your devotion to my musical development. To Mrs. Constance Goslar, who started me on the path that led me here today, and who showed me what fine teaching and musical abilities can accomplish. To Professor Jane Livingston, without whom my career in music would have nose-dived and crashed into oblivion—without you, my talent and potential here at Carthage would have been unfulfilled. You have driven me to heights heretofore unimaginable, and have continually inspired me with your grasp of music and life. Thank you, and please realize that what you mean to me can never be given its full due on paper, or in words. To my various family and friends, who have put up with the insanity of an obsessed musician, and who still love me and actually hang out with me when I come back from practicing—God bless you! Without the respite of your company, this recital surely would never have taken place. And lastly, thank you all who came to witness this very important day of mine. I truly appreciate those who take the time out of their very busy lives to listen to the music presented tonight.