

## Upcoming Carthage Music Events

Friday, March 3 • 7:30 p.m.  
Racine Symphony Orchestra

Sunday, March 5 • 7:30 p.m.  
Chamber Orchestra  
Chamber Singers

Sunday, March 26 • 3 p.m.  
Wind Orchestra Homecoming

Saturday, April 1 • 4 p.m.  
Lakeshore Youth Philharmonic

Sunday, April 2 • 3 p.m.  
Chamber Music Series  
The Wavery Consort

Friday, April 7 • 7 p.m.  
Jazz Ensemble  
*Wartburg Auditorium*

Sunday, April 9 • 3 p.m.  
Carthage Choir

Sunday, April 30 • 1:30 p.m.  
Springfest '06

Friday, May 5 • 7:30 p.m.  
Racine Symphony Orchestra

Thursday, May 11 • 7:30 p.m.  
Wind Orchestra

Saturday, May 13 • 7:30 p.m.  
Chamber Orchestra  
Chamber Singers

*All performances in A.F. Siebert Chapel, unless otherwise noted*



2001 Alford Park Drive  
Kenosha, WI 53140-1994  
[www.carthage.edu](http://www.carthage.edu)

C a r t h a g e

# Chamber 2005-06 MUSIC series

Made possible in part by a grant  
from the Helen C. Smolenski  
Chamber Music Fund of the  
Racine Community Foundation

## The Debussy Trio

February 26, 2006  
A. F. Siebert Chapel



# Program

Carthage College - A. F. Siebert Chapel  
February 26, 2006 - 3 p.m.

Marcia Dickstein, Harp

Angela Wiegand, Flute

David Walther, Viola

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Slam Ahead ..... Don Davis

A Two For One Trio ..... David Walther

Perpetua ..... Nimrod Borenstein

Rondo ..... Nicky Carlingeanu-Birtu

## *Intermission*

Serpent ..... John Anthony Lennon

*World Premiere*

Skitter ..... Sydney Hodkinson

Sonate (La Deuxieme) pour flute, alto et harpe .. Claude Debussy

Pastorale

Interlude

Finale

Tri Chairde (Three Friends) ..... Ian Krouse

This concert is part of the Carthage Chamber Music Series, made possible in part by a grant from the Helen C. Smolenski Chamber Music Fund of the Racine Community Foundation, Inc.

# Program Notes

## **Don Davis (1957 - )**

*Slam Ahead* was commissioned by The Debussy Trio in 2002. Davis has enjoyed a widely varied musical career, not only as a composer of contemporary orchestral and chamber works but also as a composer and conductor of film and TV music. His most recent film credits include the *Matrix Trilogy*. His compositions have been performed at the Monday Evening Concerts by ensembles such as the Arditti Quartet and the Rundfunk Kammer Orchester of Amsterdam. Awards and honors have come from the ICA/Taper Foundation International Gaudeamus Musicweek, B.M.I., A.S.C.A.P. Foundation, and two Emmy Awards for Outstanding Achievement in Music Composition for a Dramatic Television Series.

## **David Walther (1974- )**

The doubly talented violist/composer of The Debussy Trio received his early training in his home region of New England and completed a Masters Degree at University of Southern California.

“A *Two For One Trio* was written in 2004 celebrating the births in 2003 of my son Logan and his two cousins Sam and Lucy Rose. It is dedicated to these three unique young people and is meant to express my love for them. The first movement consists of a theme followed by a set of variations and episodes. The second movement is a Jazz and Rock inspired finale.”

— D. Walther

**Nimrod Borenstein, (1969 - )**

Founder/director of the Borenstein Music Festival of London, England, Mr. Borenstein is a Laureate of the Czifra Foundation in France and completed his postgraduate studies at the Royal College of Music in London. His commissions include works for violinist Pierre Bernaud and organist David Titterington with performances in Europe, Canada, Australia and New York. *Perpetua* was co-winner of the 2002 Debussy Trio Music Foundation International Competition.

**Nicky Carligeanu-Birtu (1964 - )**

*Rondo* was co-winner of the Susan and David Hirsch First Prize of the Debussy Trio Music Foundation's 2004 Biennial International Composition Competition. Mr. Carligeanu-Birtu was born in Romania, and emigrated in 2000 to Canada.

“*Rondo* has its roots in my admiration for Romanian musical folklore, for Bartók's highly controlled energy, and for jazz harmony. The formal unity of the piece is provided by the refrain, which keeps coming back after intermediary episodes. The distribution of the dynamic accents has the important role of rhythmically carving out the 4/4 meter of the piece, like chisel strikes on a cube, in order to obtain an asymmetrical balance.”

— N. Carligeanu-Birtu

**John Anthony Lennon (1950-)**

*Serpent* is a winner of the Debussy Trio Music Foundation's 2004 Biennial International Composition Competition. Mr. Lennon has been commissioned by the John F. Kennedy Theatre Chamber Players, the Library of Congress, the Boston Symphony Chamber Players, the National Endowment for the Arts, the Fromm Foundation, the Kronos Quartet and many others. In addition to the Rome Prize, Guggenheim, Friedheim, DAAD and Charles Ives Prize from the American Academy and Institute of Arts and Letters, Lennon has been the recipient of numerous awards and has held fellowships at Tanglewood, Yaddo, McDowell, the Bogliasco Foundation, and the Rockefeller Center at Bellagio. A professor of composition at Emory University, Mr. Lennon resides in Atlanta.

**Sydney Hodkinson (1934 - )**

*Skitter* won the Debussy Trio Music Foundation 1998 competition. Hodkinson is Professor Emeritus of Composition at Eastman School of Music, and has taught at the Universities of Virginia, Ohio and Michigan and was artist-in-residence in Minneapolis under a grant from the Ford Foundation. His most recent compositions include works for the Rochester Philharmonic Orchestra, and the Ying, Lafayette, and Cassatt String Quartets.

**Claude Debussy (1862-1918)**

This Sonate was composed during the summer of 1915. In 1909, Debussy was diagnosed as having terminal cancer. Debussy fled his Paris home to a seaside retreat where he could “once again, think in musical terms, which I had not been able to do over the last year. Accordingly, I write like a mad man, or one who is condemned to die the next morning.” The first public performance of this Sonate was given March 9, 1917. After hearing the work he said, “It's terribly sad, and I don't know whether one ought to laugh at it or cry. Perhaps both?”

The advanced harmonies and modal inflections coupled with seamless, shifting rhythms and fragmented melodic thoughts conspire to remove the listener from an obvious emotional engagement.

The spirit of the opening Pastorale pervades the entire work. In the Interlude, the ever-shifting tempos and moods range from the most open optimism to an almost hopeless longing. The Finale begins with a driving rhythm, and near the end of the movement the Sonate's opening Pastorale theme returns. Debussy uses bold harmonies, modality with occasional hints of atonality, and polytonality.

**Ian Krouse (1956- )**

*Tri Chairde* was written in 1993 especially for The Debussy Trio. Mr. Krouse is highly sought after by vocalists and instrumentalists to compose new works. His compositions have been performed around the world at major concert halls including Lincoln Center, New York, and Wigmore Hall, London; awards include DramaLogue for "Best Music for a Theatrical Production," BMI, Gaudeamus Festival, and "Best Record of the Year" from Stereo Review; commissions include Meet the Composer and National Endowment for the Arts. He is Professor of Music Composition at UCLA.

