

Vanessa Schroeder

Sunday, October 26
H. F. Johnson Recital Hall
1:00 p.m.

Wind Orchestra Concert

Sunday, October 26
A. F. Siebert Chapel
7:00 p.m.

Into the Woods

Friday, October 31
Niemann Media Theater
6:00 and 8:00 p.m.

Chamber Music Series

Friday, November 7
Irish Times
A. F. Siebert Chapel
7:30 p.m.

Jazz Band Concert

Wednesday, November 12
A. F. Siebert Chapel
7:30 p.m.

Lakeside Choral Festival

Thursday-Friday, November 13-14
A. F. Siebert Chapel
All-Day

Rachel Page and Aileen Farrell

Friday, November 14
H. F. Johnson Recital Hall
7:30 p.m.

Samantha Tink and

Elizabeth Hughes
Saturday, November 15
H. F. Johnson Recital Hall
3:00 p.m.

**Carthage Handbell Dedication
Concert**

Sunday, November 16
A. F. Siebert Chapel
3:00 p.m.

Lincoln Chamber Singers

Wednesday, November 19
A. F. Siebert Chapel
7:30 p.m.

String Ensemble Concert

Thursday, November 20
H. F. Johnson Recital Hall
7:30 p.m.

Christmas Festival

Friday & Saturday December 5-6
A. F. Siebert Chapel
7:30 p.m.

Christmas Festival

Sunday, December 7
A. F. Siebert Chapel
4:00 p.m.

For current recital information and
updates please call 262-551-5363.

Ushers Provided by Lambda Kappa Professional Music Fraternity



Carthage Music Department
2001 Alford Park Drive
Kenosha, Wisconsin 53140
262-551-5859



Carthage

Department of Music

presents

GEMS OF THE PIANO TRIO, CONCERT 1

FACULTY TRIO

Darlene Rivest, violin

Wm. Anthony Porter, cello

Jane H. Livingston, piano

Sunday, October 19, 2008

3:00 p.m.

A. F. Siebert Chapel

Pièces de clavecin en concerts Jean-Philippe Rameau
(1683-1784)

Deuxième concert: Menuet II

Cinquième concert: L'indiscrète pour le clavecin seul

Troisième concert: Tambourins I et II

Sonata in F Major, Op.1 no.12 George Frederic Handel
(1685-1759)

Adagio

Allegro

Largo

Allegro

Trio in G Major, Hob. XV:25 Franz Joseph Haydn
(1732-1809)

Andante

Poco adagio

Finale: Rondo all'Ongarese: presto

~~INTERMISSION~~

Trio in Bb Major, Op.97 the "Archduke" Ludwig v.Beethoven
(1770-1827)

Allegro moderato

Scherzo: allegro

Andante cantabile, ma pèro con moto

Allegro moderato: presto

The harpsichord played today was built in 1954 by Wittmayer of Germany for Dr. Donald Isaak (1928-1996). Dr. Isaak served on the piano faculty of the Northwestern University School of Music from 1971 until 1996.

Faculty members Darlene Rivest, Anthony Porter and Jane Livingston have combined efforts to explore the large repertoire composed for the standard piano trio (piano, violin and cello). Today's concert is the first in a proposed series that will feature some of the best - the "gems" - of this literature.

The *Pièces de clavecin en concerts* demonstrate Rameau's predilection for harpsichord virtuosity. At the time of their publication in 1741, their compositional style was quite in opposition to the Italian trio sonata, in the sense that the harpsichord was not relegated to a continuo/figured bass part. The harpsichord was an equal partner, and to further prove its viability as a solo instrument, Rameau included several of the pieces in both solo harpsichord form as well as in a trio setting. These twenty delightful pieces are arranged in five sets of "concerts". The *Pièces de clavecin en concerts* represent the only chamber music works in Rameau's rather vast compositional production.

Handel did not give any of his trio sonatas descriptive titles. He preferred opus numbers and keys for reference. Many of the trio sonatas follow the characteristic Italian movement sequence of slow-fast-slow-fast. The harpsichord's role was very firmly rooted in the "continuo" tradition, as it quietly accompanied the violin and doubled the bass (cello) line. The style was generally decorative, but not profound. Many of the melodies seem to exhibit characteristic Handelian vocal qualities. Handel's chamber music output was small in comparison to his operatic and oratorio endeavors.

Franz Joseph Haydn carried piano trio composition onwards to a whole new aesthetic. The piano, the violin, and the cello all became equal partners in a tight weave of playful themes and forms. Most of Haydn's piano trios were composed in London during the 1790s. They were all dedicated to different women.

The Trio in G (Hob. XV:25) was dedicated to Haydn's London copyist, Rebecca Schroeter. The contrasts in the first movement between G major and g minor, the exquisite beauty of the second movement, and the delicate rhythmic propulsion of the Gypsy Rondo give one the sense that Haydn was demonstrating the sheer pleasure of playing the piano!

Ludwig van Beethoven came to Vienna in 1792 at the age of twenty-two. He brought with him a manuscript of at least one piano trio. There was a great deal of amateur music-making in Vienna at the time, and the piano trio was one of the most popular ensembles. Of the fourteen known piano trios, the "Archduke" holds a special place in the hearts of most chamber musicians. Dedicated to the Archduke Rudolph of Austria, it marks the peak of Beethoven's writing for the piano, violin and cello. The Trio Op.97 in Bb major was completed in the spring of 1811. This was a relatively happy time in the composer's life, as reflected in the trio's sunny nature. The "Archduke" had to wait another three years for its first performance. The performance was given with Beethoven at the piano, and it would be his last in public as a performer. His deafness made his participation impossible. To make matters worse for the audience, the piano was reported to have been horribly out of tune. In any case, the "Archduke" survived and has lived up to its heroic proportions. Many words such as "monumental", "celestial" and "sublime" have been used to describe the grandeur of this magnificent composition. Perhaps a more appropriate word might be "formidable". It is wholly symphonic, making virtuosic demands of technique and stamina on the performers, especially the pianist. It most certainly broke the traditional bonds between the three instruments, as each instrument often solos within the context of the trio framework. The "Archduke" is an unparalleled jewel among the many gems of the rich piano trio repertoire. The Archduke Rudolph was an apt pupil of Beethoven's, a friend, and a very generous benefactor. It is no

small wonder that Beethoven expressed his gratitude to the Archduke with the dedication of this incomparable masterpiece.

Darlene Rivest

Darlene Rivest is a violinist and violist from the Racine area. She performs in the first violin sections of the Racine Symphony, Racine Chamber Orchestra, Kenosha Symphony and Milwaukee's Festival City Symphony and is the concertmaster of the Southern Lakes Masterpiece Chorale Orchestra and the Milton-Janesville Choral Union Orchestra. An avid chamber musician, she performs in the Trio d'Amies, the Musika Piano Trio, the Carthage College Piano Trio as well as performing regularly as a violinist and violist with the Racine String Quartet and the Lakeside Strings. Comfortable on both modern and Baroque violin, Darlene has performed with the Eaton Chapel Players, a Baroque chamber ensemble from Beloit College. She has performed world premieres of works by composers Max Yount, James Yoghourtjian (who dedicated his string quartet to the performers), Keith Carpenter, Andrew Massey and a self-commissioned work by Mark Petering entitled Wedding Train for string quartet. She has also performed in concert with violinist Rachel Barton Pine, saxophonist Branford Marsalis, pianist Leonard Rose, and trumpeter Arturo Sandoval and in joint recitals with Charles Vernon, bass trombonist of the Chicago Symphony and New Age pianist Linda Seeley.

Darlene received her Bachelor of Arts degree in music education from the University of Wisconsin-Milwaukee completing license programs in both Instrumental Music Education and General Music Education. In 2004 she completed her Masters of Music in Violin Performance from the University of Wisconsin-Madison. Her teachers include Dr. Gerald Fischbach, Yuri Beliaevsky of the

Milwaukee Symphony Orchestra, Dr. Sam McClure and Dr. Tyrone Greive.

In addition to her performing career, Mrs. Rivest is an active teacher and clinician. She has presented music clinics with students from throughout Wisconsin and Illinois working along side of clinicians such as the Manhattan String Quartet of New York, Ara Gregorian of East North Carolina University, Dr. Sam McClure of Truman State University, Dr. Benjamin Whitcomb of the University of Wisconsin-Whitewater and Jesus E. Florido, a Latin Jazz Violinist and Educator from Los Angeles, California. She has been the strings teacher in the Delavan-Darien School District, Winnequah Middle School in Monona and Christ Lutheran Academy in Kenosha. Having served on the faculties of the University of Wisconsin-Whitewater and Beloit College, she is currently the adjunct professor of violin and viola at Carthage College in Kenosha, Wisconsin.

William Porter

William Porter is a native of Waukegan, Illinois and began his cello studies in the Waukegan Public School when he was eight years old. He is a graduate of Lincoln College and Illinois State University, receiving a Bachelor of Music in Cello performance. He continued his studies at Roosevelt University.

Mr. Porter currently is an active freelance musician in the greater Chicagoland area. He is currently a member of the Chicago Sinfonietta, Illinois Chamber Symphony, Chicagoland Pops Orchestra, and the Joffrey Ballet Orchestra. He has been principal cellist of Harper, Ottawa and Waukegan Symphonies, has played with Kenosha Symphony, Park Ridge Civic, and Lake Forest Symphonies.

William Porter has been a soloist with the Harper Symphony Orchestra the Zion Chamber Orchestra and the Waukegan Symphony Orchestra.

As a chamber musician Mr. Porter is a founding member of the Faith in Action Quartet. (FAQtet) The ensemble is in residence at Chicago State University. FAQtet performs at many colleges and universities in metropolitan area.

An avid traveler, he has toured China with Coinsurer Musica and Taiwan with the Symphonic Pops Orchestra of Chicago and throughout Western Europe conducting the Blue Lake International Youth Symphony Orchestra.

Mr. Porter has taught cello at the Jack Benny Center for the Arts since 1988. He also has private cello studio the Music Arts School in Highland Park, IL. Mr. Porter also teaches Harper College in Palatine, Illinois, as well as at Carthage College in Kenosha Wisconsin. Currently Mr. Porter teaches cello and is conductor of the Chamber Orchestra at Carthage College and on the conducting faculty at the Music Institute of Chicago and at Blue Lake Fine Arts Camp in Twin Lakes, Michigan.

Mr. Porter is an active member of the board of trustees at Blue Lake Fine Arts Camp.

Jane Livingston

While at SUNY Potsdam Crane School of Music, Ms. Livingston won the Breaky Memorial Piano Competition and the Eastman Kodak Award for Academic Excellence and Performance. After completing her master's degree, she joined the piano faculty at Northwestern University. She has studied under Albert Pflanz,

Edward Hausman, Elaine Greenfield, Ronald Tarr, Arthur Tollefson, and Donald Isaak.

Professor Livingston is the Director of Keyboard Studies at Carthage College and director of the Carthage Chamber Music Series. Ms. Livingston is the founder of the Carthage Community Piano Program and is an active member of the Kenosha Music Teachers Association, Wisconsin State Music Teachers Association and the Music Teachers National Association. She is also an active keyboardist playing with various bands, the Kenosha Symphony, and theatrical orchestras including the Racine Theatre Guild. She is an active recitalist and accompanist, and has performed frequently with Chicago Sinfonietta members. Ms. Livingston is the organist at St. Paul's Lutheran Church in Kenosha. In 2006 she also recently performed the world premiere of Keith Carpenter's "Piano Concerto".

Professor Livingston has performed at the University of Wisconsin – Milwaukee; Harper College in Palatine, Ill.; and Marshall Field's "Day of Music" at Symphony Hall in Chicago and as pianist with the Trio Capriole.

Professor Livingston received her undergraduate degree in Geology at Skidmore College and her graduate degree at the University of Vermont. She has made use of her geological background during recent J-term trips to Scotland (2005), Australia (2006) and Iceland (2008).