



## Upcoming Events

Sunday, May 15  
Music Department Honors Recital  
6:00 p.m., A. F. Siebert Chapel

Friday, May 20  
New Alumni Convocation and Dinner  
4:00 p.m., A. F. Siebert Chapel

Sunday, May 22  
Baccalaureate  
10:30 a.m., A. F. Siebert Chapel

Sunday, May 22  
Commencement  
3:00 p.m., N. E. Tarble Fieldhouse

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

Ushers provided by  
Lambda Kappa Professional Music Fraternity



Carthage

Department of Music  
Presents

# Music of the Masters

**Carthage Chamber Orchestra**  
James Ripley, conductor  
Darlene Rivest, conductor  
Matthew Miller, guitar soloist

Saturday, May 14, 2011  
7:30 p.m.  
A. F. Siebert Chapel  
Carthage College  
Kenosha, Wisconsin



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

*Program*

Overture to Wolfgang Amadeus Mozart  
*The Abduction from the Seraglio*, K.384 (1756-91)

Guitar Concerto in D Major Antonio Vivaldi  
Allegro guisto (1678-1741)  
Largo  
Allegro  
Matthew Miller, guitar soloist

~ Intermission ~

Symphony No. 1 Ludwig van Beethoven  
in C Major, Op. 21 (1770-1827)  
Adagio molto - Allegro con brio  
Andante cantabile con moto  
Allegro molto e vivace  
Adagio - Allegro molto e vivace

Overture to *The Abduction from the Seraglio*, K.384

Mozart's creative passion was opera. By the time he bolted from the service of the archbishop of Salzburg (which city had no regular opera house) and moved to Vienna in May 1781, he had composed a dozen pieces for the stage; he was 25 years old. The original schedule called for *Die Entführung* to be premiered in mid-September as part of the festivities surrounding the visit to Vienna of the Grand Duke (later Tsar) Paul Petrovich of Russia, so Mozart set to work immediately. The royal visit was postponed until November, however, and three of Gluck's operas were staged for the event instead. Intrigues caused further delays in the premiere, until finally Joseph II himself ordered that the preparations be set into motion. *Die Entführung* was first heard at the Burgtheater in Vienna on July 16, 1782. It was an enormous hit, the greatest theatrical success of Mozart's life.

The brief Overture to *Die Entführung aus dem Serail* both sets the sparkling mood for the comedy to follow and introduces the Turkish atmosphere appropriate to the plot. The first section bubbles with so much youthful excitement and colorful orchestration that Mozart boasted, "I don't believe anyone could fall asleep, even if he hadn't slept at all the night before." The mid-section is given over to Belmonte's air, *Hier soll ich dich denn sehen* ("Here then I shall see you"), which opens the first act. The fast music returns and in the opera goes directly into Belmonte's song, but in concert comes to a full close with an ending provided by Ferruccio Busoni.

Guitar Concerto in D Major

By the 1720s, Vivaldi was well known across Europe, his music having been available in print for a decade. His technique of illustrating musical contrasts suited the concerto format perfectly. Vivaldi streamlined the concerto form, codifying it into the fast-slow-fast genre still used today. He likewise managed to popularize the idea of alternating virtuosic solo sections with a recurring orchestral ritornello.

The Guitar Concerto was actually composed for lute, as the Spanish instrument was almost nonexistent outside of that country. The opening movement presents quintessential Vivaldi characteristics - arpeggios, large tutti contrasted with intimate solo writing, and rhythmic propulsion. A contrasting middle section provides a subtle darkening of

mood before the opening theme returns to round out the movement. Vivaldi's placid second movement, one of his most familiar pieces, begins with one of the loveliest melodies of the Baroque period, hovering over a soft bed of string suspensions. The finale is a spirited jig-like dance featuring quick finger work for the guitarist and a prominent role for the orchestra.

### Symphony No. 1 in C Major, Op. 21

Beethoven's life transcended two of the more important stylistic epochs of musical history, the classic and romantic eras, during a time when the arts and Western Europe were particularly influenced by the American and French Revolutions of the late eighteenth century. Beethoven worked as a chapel organist in his early teen years, and by the age of twenty-two he decided to move to Vienna to study composition with Haydn. He finished this symphony in early 1800, at the age of 30.

Beethoven's First Symphony is scored for the orchestra of Haydn and Mozart, including clarinets, which weren't yet a standard feature, and written in the conventional four-movement form he would soon transform. Although it's a surprisingly cautious work from a bold and sometimes brazen composer, it's neither faceless nor unaccomplished (and the critics of the time found it neither timid nor derivative).

Beethoven begins, slyly, with the kind of cadences that normally end a work, stated in the wrong key—or, rather, searching for the right key. The entire movement sparkles with genuine energy and is particularly colored by the brilliant and inventive writing for winds (one critic complained that "it sounded more like a wind band than an orchestra"). The slow movement is charming and graceful; it is slight, as sometimes suggested, only by the composer's own later standards. Beethoven calls the next movement a minuet, but both his tempo (*Allegro molto e vivace*) and a very swift metronome marking argue that this is really the first of his true symphonic scherzos. The finale, with its humorous slow introduction, is as playful and spirited as anything in Haydn. It is not yet the heroic or the revolutionary Beethoven, but it proves brilliantly that the student had learned his teacher's lessons well.

### About Our Soloist

In addition to teaching at Carthage, Wisconsin native Matthew Miller teaches guitar at Ripon College, University of Wisconsin Oshkosh, and the Waukesha County Conservatory of Music. As a researcher, he has worked on guitarist sitting positions, adopting the ergonomic principles of the Alexander Technique to conserve energy. Such efforts have produced two sources: *Alexander Technique and the Guitar*, a companion booklet for developing posture and fundamental foundations for technique (2007); and *Guitar Performance Technique and Science: Understanding Our Body and Mind* (2008).

Students of Matthew Miller have been selected to play for some of the most respected names in Classical Guitar: Adam Holzman (Univ. Texas-Austin), Andrew Zohn (Columbus State University: Schwob School of Music), and Roland Dyens (Conservatoire National Supérieur de Musique de Paris) to name a few. Students of Matthew Miller have been accepted to schools such as Manhattan School of Music and have received grants for scholarly work.

#### *Personnel*

##### Violin

Alex Campea  
James Hoffman  
Laura Lawonn,  
concertmaster  
Preston Smith  
Sarah Sodemann  
Jillian Swanson

##### Viola

Kasey Dallman  
Keith Kikuchi  
Emily Prosch

##### Cello

Lindsay Fischer  
Elizabeth Kendl

##### Patrick Lambdin

Abigail Pecoske

##### Bass

Sarah Anderson  
Jeremy Zondag

##### Flute

Anna Nielsen  
Anna Schmidt

##### Oboe

Jason Karrels  
Madeline Price

##### Clarinet

Adam Vande Ven  
Samantha Whalen

##### Bassoon

Jennifer Birkholz  
Carissa Stevens

##### French Horn

Adryana Kusyk  
Elizabeth Martin

##### Trumpet

Thomas Battersby  
Nicholas Stolfe

##### Percussion

Michael Becker  
David Bedell  
Tyler Zumbrock