

Music Events

Sunday, December 13
Fall Honors Concert
4:00 p.m.

Friday, February 5
Saturday, February 6
J-Term Opera Production
7:30 pm

Saturday, February 13
Organ Festival
Master Class
1:00 p.m.

Sunday, February 14
Organ Festival
Guest Organ Recital
4:00 p.m.

Sunday, February 21
Amadeus Trio*
4:00 p.m.

Friday, February 26
Schubert Octet
7:30 p.m.

Sunday, February 28
Kathryn Thorson
Faculty Flute Recital
4:00 p.m.

Friday, March 5
†Erin Kittleson
Senior Piano Recital
7:30 p.m.

* Chamber Series:

General Admission: \$10, Senior Citizens & Students \$6
(There is no charge for the Carthage Students with ID)
All other events, except the Racine Symphony
and Kenosha Symphony, are without charge.

†Lambda Kappa Member
Ushers provided by:
Lambda Kappa Music Fraternity

The Carthage Music Department Presents

Melanie Susan Mills
in a

Junior Piano Recital

Saturday,

December
12, 1998

7:30 P.M.

in the
A.F. Siebert
Chapel
Carthage College
Kenosha, Wisconsin

featuring
the works

of
Beethoven,
Chopin, Debussy

poster created by Erin Kittleson

Program

- Sonata in G Major, Opus 14, No.2 Ludwig von Beethoven
I. Allegro (1770-1827)
II. Andante
III. Allegro assai
- Two Préludes.....Claude Debussy
(1862-1918)
- Minstrels* (From Préludes, Book I)
Ondine (From Préludes, Book II)
- Étude in F Major, Opus 10, No. 8..... Frédéric Chopin
(1810-1849)

This recital is given in partial fulfillment of the requirements for the performance emphasis in the music major. Melanie Mills studies with Dr. Stephen Smith.

Program Notes

This Sonata in G Major, Opus. 14, No.2 is the second of the pair of piano sonatas that make up Opus 14. It is a humorous sonata that is overall very light in character. It is one of the earlier Beethoven piano sonatas, and contains only three movements.

The first movement is a balanced sonata form, with a repeat of the exposition followed by the development and a brief false recapitulation in the key of B-Flat Major. The real recapitulation is eminent with the humorous triplet passage leading up to it. The movement ends with a soft, light, and delicate play on the movement's main theme. Overall, care must be taken to play the correct articulations and fast, technical scale passages.

The second movement is a theme and three variations based on a light march theme in the key of the sonata's subdominant, C Major. The first variation changes the articulation from staccato to legato and places the melody in the left hand. The second variation is non-legato, with fuller chords and a busy left hand pattern consisting of large skips. Following a brief transition, the third variation is a legato contrast with broken right hand chords. The ending briefly restates the theme, and contains a surprise ending.

The third movement is a scherzo. It is an unusual rondo-sonata form, with the main theme having a rather erratic, 3/8

rhythmic quality. The second theme is in C Major, the subdominant and is a contrast with its legato and more lyric quality. This is followed by two humorous false recapitulations, one in C Major and the other in F Major. The movement closes with a long coda which contains a driving triplet figure.

Minstrels is an energetic piece from Debussy's first book of Préludes. It paints a vivid picture of Paris vaudeville of the early twentieth century. Debussy spent most of his life in Paris and was fascinated by the minstrel shows. This prelude takes one through such a show with its rubato, colorful augmented chords, trumpet-like passages, and abrupt changes of articulation.

Ondine from Book II of the Préludes is a lyrical contrast to *Minstrels*. Debussy's gift of Impressionist painting through music is exhibited in this prelude based on the characterizations of water nymphs. One can hear the water's calm surface as well as the bubbles and splashes of nymphs playing energetically. The ending suggests the water nymphs finally settling down for an afternoon nap. In both of these Préludes, Debussy explores the full capabilities of the piano.

Frédéric Chopin's brilliance as a teacher of the piano is demonstrated in the Études. Each Étude is a study, with Opus 10 No. 8 being a study in arpeggiation. Although the main theme is an F Major melody in the left hand with right hand passage work, the larger middle section contains sustained chromatic passages which rely heavily on diminished seventh chords from distant keys. Although turbulent and technical, there are definite patterns that when found exhibit Chopin's genius at the art of composition. The pianist must take care of fingering, as well as a relaxed technique.

-Melanie Mills

I would like to thank my parents, wonderful friends, and the brothers of Lambda Kappa for your support this semester. It's been a wonderful junior year so far and you are so appreciated for putting up with me! :)

I would also like to thank the music faculty for your kind words and encouragement, especially Dr. Steve Smith for all he has taught me. Thank you for believing in me even when I had many doubts.

I'll send everyone postcards from France. Happy Holidays!
Love, Melanie