

Music Events

Saturday, May 6

Andrew Kelly

Senior Violin Recital

1:00 p.m.

Saturday, May 6

Carthage Choir

Community Chorus

with Kenosha Symphony

Reuther Aud., 8:00 p.m.

Sunday, May 7

Lambda Kappa Fun Recital

7:00 p.m.

Recital Hall

Monday, May 8

Lyra String Quartet

7:30 p.m.

Tuesday, May 9

Chia Li Lin

Senior Voice Recital

5:00 p.m.

Wednesday, May 10

Carthage Jazz Ensemble

4:30 p.m.

Recital Hall

All events, except the Carthage Chamber Series,
Racine Symphony & Kenosha Symphony
are without charge

Ushers for Music Events are provided by:

Lambda Kappa Music Fraternity

†Lambda Kappa Member

Friday May 5TH 7:30 pm

AT SEBERT CHAPEL

JEANNETTE
RAINTAIS
-III-
KEVIN
BURKOW
Junior Voice &
Organ Recital

Accompanied by:

LAURA STAERKEL

Clarinete

GEORGE STAERKEL

PROGRAM

Praeludium in CDietrich Buxtehude
BuxWV 137 (1637-1707)

If Music Be the Food of Love Henry Purcell
Version I (1659-1695)

Version III

Accompanist, Laura Staerkel

In Assumptione B.M.V.Charles Tournemire
from Petites Fleurs Musicales, Op. 66 (1870-1939)

I. Prélude à l'Introït

II. Offertoire

III. Elévation

IV. Communion

V. Pièce terminale

Der Hirt auf dem Felsen Franz Schubert
(1797-1828)

Clarinet, George Staerkel

Accompanist, Laura Staerkel

Kyrie.....François Couperin
from Messe pour les paroisses (1666-1733)

I. Plein chant du premier Kyrie, en taille

II. Fugue sur les jeux d'anches

II. Récit de Chromhorne

IV. Dialogue sur la Trompette et le Cromhorne

V. Plein chant

Non mi dir..... Wolfgang A. Mozart
from Don Giovanni (1756-1791)

Chi il bel sogno di Doretta Giacomo Puccini
from La Rondine (1858-1924)

Accompanist, Laura Straerkel

Praeludium in C, BuxWV 137 – Though one continuous movement, there are three distinct sections. The first is a free-form fantasy that begins with a solo in the pedal and flourishes in the manuals. The second section, is a four-voice fugue. After the completion of the fugue, there is a short free-form section. The third distinct section is a ciacona: a theme in the bass repeats while the manuals continually vary their passages. The end of this section has strong cadence and can lead the listener to believe that it is the end of the piece; however, the piece concludes with one final flourish reminiscent of the prelude.

Purcell

If Music Be the Food of Love, sing on
till I am filled with joy.
For then my listening soul you move
to pleasures that can never cloy.
Your eyes, your mien, your tongue declare
that you are music everywhere.

Pleasures invade both eye and ear,
so fierce the transports are, they wound.
And all my senses feasted are,
though yet the treat is only sound.
Sure I must perish by your charms
unless you save me in your arms.

Petites Fleurs Musicales, op 66 – These pieces of incidental music were written to be used while certain actions took place during the Catholic Mass: Prelude, Offertory, Elevation of the Eucharist, post-Communion, and recessional. Most of the pieces in this collection are thin-textured and show a close relationship to Gregorian chant.

Schubert

When aloft to the highest crag I go
and view the valley far below, and sing there.
Up from the dusky vale I hear my every note re-echoed
clear,
the echo from the cavern.
The further I can fling my voice,
the clearer it returns to me from far below.
But further still my darling dwells,
in vain I long to reach her there, too far off.

Again in grief my strength is spent,
no joy the path to cheer,
no hope for me nor yet content,
I live so lonely here.

The yearning in my song of love
so haunts the woods through the night
it draws the heart towards Heaven above
with wonder working might.

And Spring will be coming, the spring my joy,
through high summer pastures to wander once more.

The further I can fling my voice,
the clearer it returns to me,
the brighter it comes back to me.

Messe Pour Les Paroisses – The organ Mass had been a tradition in the Roman Catholic Church since the 14th century in Italy. The parts of the Mass set were the Kyrie, Gloria, Sanctus, and Agnus Dei sections of the Ordinary. The purpose of the organ in the Mass was to provide music to alternate with the sung chant. This is known as alternatim practice. The Kyrie consists of three sections, each section containing three versets. An example of how the five organ versets of the Kyrie might be executed follows:

KYRIE:

Kyrie eleison: organ-choir-organ

Christe eleison: choir-organ-choir

Mozart

Donna Anna

Cruel? Oh no, my dear one!
It grieves me terribly to postpone
the happiness so long desired.
But how people would talk!
I beg you not to undermine
my tender heart's resolve!
Sufficient is Love's plea on your behalf.

Say not, my dearest one, that I use you cruelly.
You know how much I love you,
that my word, once given, is firm.
Lay comfort to your soul
if you would not have me die of grief!
The day must come when Providence
will relent towards me.

Puccini

Magda

Who could guess Doretta's sweet dream?
How did its mystery end?
Alas! One day a student kissed her
on the lips and that kiss proved to be
a revelation: it was passion!
Mad love! Mad intoxication!
Who could describe the insidious caress
of a burning kiss like that?
Oh, my dream! Alas, my life!
What do riches matter, if happiness
blossoms again in the end?
O golden dream ...
to be able to love like that!

This recital is given by Jeanette Rantisi in partial fulfillment of the requirements for the vocal performance emphasis in the music major.