

Personnel

Violin I

Alex Hanson
Courtney Bullis
Diane Presta

Violin II

Joshua Cleveland
Rob Goldsmith
Kirsten Dykes
Aaron Price

Viola

Melissa Schmitz
Stacie Weiland

Violoncello

Daniel Weidner
Rachel Hopkins

Doublebass

Rachel Cornelius

Piano

Olivia Dengler

Clarinet

Stephanie Burg

Flute

Margaret Hendrick

Guitar

Jason Conner

Drum

James Ripley

*Carthage College Department of Music
presents*

*Carthage College
Chamber Orchestra*

Dr. James-C. Ripley, conductor

Antique Songs and Dances

H. F. Johnson Arts Center Recital Hall

Thursday, March 13 2003

7:30 pm



Carthage College Music Department
2001 Alford Park Drive
Kenosha, Wisconsin 53140-1994



Program

Persian Set (1957)

Henry Cowell
(1897-1965)

- I. Moderato
- II. Allegretto
- III. Lento
- IV. Presto

Daniel Weidner, student conductor

From Holberg's Time (1884)

Suite in the Olden Style for String Orchestra, Op. 40

Edvard Grieg
(1843-1907)

- I. Präludium. Allegro vivace
- II. Sarabande. Andante
- III. Gavotte & Musette. Allegretto
- IV. Air. Andante religioso
- V. Rigaudon. Allegro con brio

Unauthorized recording of any kind is prohibited.

Program Notes

Persian Set (1957)

Henry Cowell is known primarily as a composer of experimental works for the piano during the twenties and thirties, including several to be played not on the keyboard, but by touching the strings inside the instrument. In the fall of 1956, Henry Cowell and his wife Sidney Robertson (a noted author and ethnomusicologist) set out on a world tour made possible through the cooperation of the Rockefeller Foundation, the Department of State, and the United States Information Agency. It was the intention of the Cowells to bring to people in other countries further knowledge of American music and to collect and study the music of other cultures as well. Starting at Ireland, they traveled through Germany and on to Turkey, the Near East and finally India and Japan.

At the special invitation of the government of Iran, the Cowells spent the winter in Tehran. Intrigued by the special qualities of the music he heard there, Cowell decided to compose a work which would express something of the characteristic quality of Persian or Iranian music. Though he had long been interested in the folk music of other countries, Henry Cowell never actually incorporated actual quotations into his works. After completing *Persian Set* he sent the score to Leopold Stokowski who, like Cowell, had long been a student of music of other cultures. Stokowski recorded the *Persian Set* that same year.