

Music Events

Racine Symphony Orchestra\*  
with Carthage Choir  
Friday, October 2  
Siebert Chapel  
7:30 p.m.

Carthage Chamber Series\*  
The Czech Nonet  
Sunday, October 10  
Siebert Chapel  
3:00 p.m.

Lakeside Choral Festival  
Thursday, October 14  
Siebert Chapel  
All day

Faculty Guitar Recital  
David Ness  
Friday, October 15  
H.F. Johnson Recital Hall  
7:30 p.m.

31<sup>st</sup> Annual Alumni Recital  
Sunday, October 17  
Siebert Chapel  
1:30 p.m.

Jazz Ensemble Concert  
David Ness, director  
Friday, October 29  
Wartburg Auditorium  
7:00 p.m.

Senior Student Vocal Recital  
Scott Jones  
Saturday, November 6  
H.F. Johnson Recital Hall  
7:30 p.m.

Chamber Orchestra Concert  
Sunday, November 7  
Siebert Chapel  
7:00 p.m.

Ushers courtesy of Lambda Kappa Fraternity  
Ticket Information and Event Updates\*

Carthage Chamber Series  
262-551-5363

Racine Symphony Orchestra  
262-636-9285

Theatre Productions  
262-551-6661

For current concert information and updates please call 262-551-5363



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

*Carthage College*  
*Department of Music*  
presents

*Trio*  
*Capriole*

*Jane Livingston, piano*  
*Kathryn Thorson, flute*  
*Anthony Porter, cello*

*Sunday, September 26, 2004*  
*Siebert Chapel*  
*3:00 PM*





## Program Notes

Although best known for his oratorio, *The Messiah*, George Frideric Handel (1685-1759) made significant historical contributions to the Baroque era with his late Baroque compositions and his incorporation of musical elements important to the classical style of music. Unlike other Baroque composers, Handel achieved popularity and international recognition for his musical genius during his lifetime, and that popularity has continued to this day. His instrumental works were overshadowed in number by his oratorios and operas. Handel composed six flute sonatas, the second being one written for flute and continuo. Its form follows the Baroque *sonata da chiesa*: slow-fast-slow-fast. This transcription utilizes the cello as the left hand of the continuo part.

Haydn wrote approximately forty-five Piano trios. Trio No. 31 in G Major is one of the most appealing of these works. Although the flute and cello play an important role in this trio the piano carries most of responsibility for direction and sheer beauty of its form. The first movement, in sonata-allegro form, creates a sparkling dialogue between the flute, cello, and piano. The second movement is particularly elegant with its shifts from major to minor and back to major. The Finale, in rondo form, is one of Haydn's most playful movements. His humor is evident in the use of dynamics and especially noticeable in the piano score at two points in the composition as he diminishes the texture to one dramatic note.

2004 marks the centenary year of Undine Smith Moore (1904-1989). She is often referred to as the "Dean of Black Women Composers." A graduate of Fisk University in Nashville, Tennessee, she was the first recipient of the prestigious Julliard School scholarship at Fisk. She received her master's degree at Columbia University in New York City and taught at Virginia State College. Among her students were jazz pianist Billy Taylor, and vocalists Camilla Williams and Leon Thompson. She was awarded honorary doctorates from the University of Indiana and Virginia State College. Smith Moore's compositions include vocal and instrumental pieces, and the Afro American Suite presented today is one of her chamber works. This Suite represented the State of Virginia at the Kennedy Center during the United States' Bicentennial celebration. She was the recipient of many distinguished awards for her intellect, her music and her humanitarian works.

The Rachmaninoff's VOCALISE hardly needs an introduction nor an explanation. It is one of the most familiar of the popular "Classical" compositions. Originally intended for a solitary vocalist and orchestra, it has since become one of the most frequently arranged works for every imaginable combination of instruments. The VOCALISE is a wordless lament filled with Rachmaninoff's signature rich romantic harmonies and sweeping melodic lines. By performing it at this point in our program, we had hoped to make a mellifluous connection to George Crumb's VOX BALAENAE.

Performance notes from George Crumb: "Vox Balaenae" (Voice of the Whale) was inspired by the singing of the humpback whale, a tape recording of which the composer heard in 1969. Each of the three performers should wear a black half-mask throughout performance of the work. The masks, by effacing a sense of human projection, are intended to give a symbolic representation of the powerful impersonal forces of nature (nature dehumanized). The three instruments are to be electronically amplified." The variations of the Sea-theme are representative of the eras in the Earth's geologic history, from 4.5 billion years ago to the advent of mankind during the Cenozoic.

## Instrumentalists Biographies

**Jane Livingston** is an Assistant Professor of Music at Carthage (since 1993). She holds a BA in Geology from Skidmore College and a Master of Arts in Geology and Secondary Education from the University of Vermont. Professor Livingston earned her Bachelor of Music in Performance and Pedagogy at Crane School of Music, State University of New York at Potsdam. While at Potsdam she won the Breaky Memorial Piano competition, and the Eastman Kodak Award for Academic Excellence and Performance, and graduated Magna Cum Laude. Professor Livingston received her Master degree in performance and pedagogy at Northwestern University and was a member of the piano faculty (1981-1996). Her piano teachers have included: Albert Pflanz, Edward Hausman, Elaine Greenfield, Ronald Tarr, Arthur Tollefson, and Donald Isaak. Professor 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 served as a WMTA state judge in May 2003. She is also an active keyboardist playing with various bands and most recently for the Racine Theater Guild's production of a Grand Night for Singing and My way. Professor Livingston is also the organist at St. Pauls Lutheran Church in Kenosha.

**Kathryn Webb Thorson** received her B.A. in music education from the University of Wisconsin - Whitewater in vocal and instrumental music. She was awarded her Masters of Music Education from Vander Cook College of Music. Additionally, Ms. Thorson studied flute and voice at the National Music Camp at Interlochen, Michigan and flute at the Tanglewood Institute in Lenox, Massachusetts. She has taught vocal music in the Kenosha Unified School District and St. Mary Catholic School in Kenosha, and is presently teaching elementary instrumental music in the Kenosha Unified Schools. She is the director of choirs at St. Paul Lutheran Church, Kenosha, and has a private flute studio.

Ms. Thorson is active as a recitalist and has served on committees for the National Federation of Music Clubs and the National Flute Association. Ms. Thorson co-authored the book, Building the Flute Tone from the Bottom Up, A Guide to Lip Flexibility. She is an active member of several professional organizations, and performs with the Kenosha Pops Band. She also has had roles in Racine Theatre Guild and Lakeside Players productions.

**Wm. Anthony Porter** a native of Waukegan began his cello studies in the Waukegan Public Schools and at the former Lake County Music Center, now the Jack Benny Center for the Arts, when he was eight years old. He is a graduate of North Chicago Community High School, and attended Lincoln College in Lincoln, Illinois and earned an Associate's Degree. In 1985 he received a Bachelor's Degree in Cello Performance from Illinois State University. Mr. Porter has studied cello with Ko Iwasaki, Kim Scholes, and Susan Phillips.

Mr. Porter is currently a member of the Chicago Sinfonietta, principal cellist of the Harper Symphony Orchestra and is on the faculty at William Rainey Harper College in Palatine, Illinois. He also performs with the Kenosha Symphony, Park Ridge Civic, the Illinois Chamber Symphony, and the Chicagoland Pops Orchestra. Mr. Porter was a regular member of the Civic Orchestra of Chicago as well as the Peoria, Decatur, Bloomington-Normal and Galesburg Symphonies, and principal of the Waukegan Symphony.

Mr. Porter has been a featured performer the Harper Symphony Orchestra, and The Zion Chamber Orchestra. He has toured China with the Illinois Chamber Symphony String Quartet.

In addition to his teaching duties at Carthage College Mr. Porter also teaches at Harper College, Lake Forest College, and the Music Arts School in Highland Park, and is the director of the String Ensemble at the Music Institute of Chicago located in Winnetka, Illinois. He also has maintained a private cello studio at the Jack Benny Center for the Arts in Waukegan, Illinois since 1988.

Mr. Porter is very active at Blue Lake Fine Arts Camp located in Western Michigan. He is the conductor of the International Youth Symphony Orchestra which has toured Europe annually since 1966.

Mr. Porter has worked with a variety of artists: Pearl Bailey, Louie Belson, Victor Borge, Michael Finestein, David Gates, Al Jarreau, Sherri Lewis, Maureen McGovern, Peter Nero, Mel Torme, William Warfield, and Joe Williams, Shania Twain and Terrance Blanchard.

