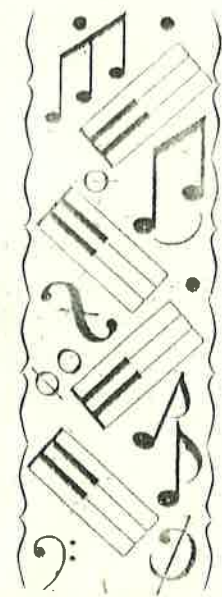


Carthage
Department of Music
Presents

Trio Capriole

Music Conflict



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

Assisted by Gregory Berg

Solo and chamber works of
Mozart, Clementi, von Weber,
Gaubert, and Addinsell

Friday
September 23, 2005
A.F. Siebert Chapel
7:30 p.m.

Hymn Festival
Sunday, September 25
A.F. Siebert Chapel
6:30 pm

Wind Orchestra: "A Sousa Salute"
Saturday, October 1
Ruether Auditorium
7:30 pm

Faculty Recital
Melissa Snoza, flute
Sunday, October 2
A.F. Siebert Chapel
3:00 pm

Fallfest 2005 Worship Service
Sunday, October 9
A.F. Siebert Chapel
10:00 am

Carthage Chamber Music Series*
New York Chamber Soloists
Mozart Concert
Sunday, October 9
2:00 pm Preconcert Discussion
H.F. Johnson Recital Hall
3:00 pm Concert
A.F. Siebert Chapel

32nd Annual Alumni Recital
Sunday, October 23
A. F. Siebert Chapel
1:30 pm

Faculty Recital:
Nancy Henninger, soprano
Saturday, October 29
H. F. Johnson Recital Hall
7:30 pm

Sunday, October 30
Organ Recital:
Former Carthage College
Organists
A. F. Siebert Chapel
3:00 pm

Sunday, November 6
Chamber Orchestra
Chamber Singers
A. F. Siebert Chapel
3:00 p.m.

Friday, November 11
Wind Orchestra/Festival Band
A. F. Siebert Chapel
3:00 pm

Ushers courtesy of Lambda Kappa Fraternity

Ticket Information and Event Updates*
Carthage Chamber Series Racine Symphony Orchestra
262-551-5363 262-636-9285



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

Neun Variationen KV 573 (1789) Wolfgang Amadeus Mozart
Über ein Menuett von Duport (1756-1791)

Jane Livingston, piano

Trio in D major Op. 22, Nr. 1 (1809) Muzio Clementi
Allegro di molto (1752-1832)
Allegretto innocente
Vivace assai

Trio Capriole

Trio in G minor Op. 63 (1813-1819) Carl Maria von Weber
Allegro moderato (1786-1826)
Scherzo: Allegro vivace
Schäfers Klage: Andante espressivo
Finale: Allegro

Trio Capriole

Autumn Evening No. 2 of "Three Water Colors" Philippe Gaubert
Adante moderato-Melancolique (1879-1941)

Trio Capriole

Warsaw Concerto (1942) Richard Addinsell
(1904-1997)

Jane Livingston, piano
Gregory Berg, orchestral reduction

Music in Conflict

Why music in conflict? In preparing this recital I chose pieces that were not standard concert fare. As I began looking for a connecting thread, I soon realized each one was associated to varying degrees with controversy. To begin with, I have always wanted to perform Mozart and Clementi on the same program because of the historically documented rivalry between them. I have also wished to perform the Warsaw Concerto as it was a favorite of my parent's WWII generation. As for von Weber, his chamber works and literature for solo piano are largely ignored by pianists, in favor of other well-known nineteenth century master composers. And, who is familiar with the music of Philippe Gaubert, an officer who served with distinction in WWI? Conflict in acceptance by colleagues has faced most of these composers, and turbulent political times has contributed to their successes, their failings, and their inherent compositional style.

I truly hope you enjoy this rather unusual program.

Jane Livingston

Neun Variationen über ein Menuett von Duport KV 573 (1789)

Most of the fifteen separate sets of variations by Mozart are not considered to be standard performance literature. They are generally viewed with merely slight interest. Only the "Ah, vous dirais-je" (Tinkle, Tinkle) and the "Unser dummer Pöbel meint" (an air by Gluck) variations appear now and then on programs. I chose the Duport minuet variations because of their charm and beautiful embroidery of the melodic line. It is interesting to note, that Jean-Pierre Duport was the principal cellist in the royal orchestra at the court of Frederick the Great. Duport was known for his exceptionally beautiful tone. He was also the teacher of the future king, Friedrich Wilhelm II. Duport's compositions were specifically written for the cello and small in number. Mozart possibly presented this set of variations to Friedrich Wilhelm II in April of 1789 as a means of honoring Chamber Music Director Duport. Mozart's thematic catalogue lists only six variations.

Trio Op. 22, Nr. 1 in D Major (1809)

Composed circa 1809, this delightful addition to the Classic style chamber repertoire also suffers from neglect. The texture is thin and fragile, yet full of energy and pretty little melodies. Dance rhythms, unusual modulations, broken octaves, and driving triplets abound. It is just plain FUN to play, although technically demanding in several places.

Few composers in history have fallen so far from the heights of public adoration and the learned estimation of posterity than Muzio Clementi. In the twentieth century some musicologists, such as William Newman, have raised their pens in defense of Clementi's compositions. In Newman's opinion, Clementi is "the man most nearly entitled to stand alongside Haydn and Mozart among Beethoven's predecessors". The 1955 recording by Vladimir Horowitz rendering a selection of Clementi keyboard sonatas has also served to revitalize interest and admiration for this literature. Unfortunately or fortunately, his Op.

36 set of Sonatinas, meant as teaching vehicles for his students, has kept his larger scale piano sonatas from consideration by advanced pianists and professionals.

Clementi, during his lifetime, was certainly more famous than Mozart as a performer, teacher and composer. The now infamous Christmas Eve 1781 playing contest between the two virtuosos caused Mozart, even a year and a half later, to write these words concerning his rivals skills: "Apart from this, he (Clementi), can do nothing, absolutely nothing, for he has not the slightest expression or taste, still less feeling." Mozart's attack on Clementi's considerable renown as a composer is quite venomous in his letter to his sister Nannerl: "Everyone who either hears them or plays them must feel that as compositions they are worthless. They contain no remarkable or striking passages except those in sixths or octaves. And I implore my sister not to practice these passages too much, so that she may not spoil her quiet, even touch and that her hand may not lose its natural lightness, flexibility and smooth rapidity."

Professional envy? Irritation? Whatever the case, the conflict between the two virtuosos remains a most intriguing subject.

Trio Op. 63 (1813-1819)

A difficult and neglected chamber work by von Weber, this trio has all the ingredients necessary for the Romantic aesthetic of the early nineteenth century. Four movements provide the architectural framework for the conflict between g minor and G major. Not until the coda of the fourth movement does the composer settle firmly in G Major. This compositional device is similar to Beethoven's psychological progression of his Symphony No.5. The opening movement is most clearly in sonata-form. The fast and furious Scherzo movement, another Beethoven innovation, is placed in the second movement position. Von Weber placed the slow movement in third position and used Goethe's poem Schäfers Klage (Shepherd's Lament) as inspiration, in the manner of an art song without words. The fourth movement is contrapuntal and follows rondo-sonata form.

The text of the Schäfers Klage translated:

Up there on that mountain I have stood a thousand times.
Leaning on my crook, and looking down into the valley.
Then I follow the grazing flock, which my little dog guards for me;
I have come down, and know though myself not how.

Here the whole meadow is so full of beautiful flowers.
I pick them without knowing whom I can give them to.
And I sit out in a rainy thunderstorm under the tree.
The door remains locked; but, alas, it is all just a dream that brought me here.

To be sure, there is a rainbow over that house;
But she has moved away, far out into the country.
Out into the country and farther, perhaps even over the sea.
Let's pass this place, you sheep, just keep moving! Your shepherd is aching so badly.

(Schubert sent his beautiful setting of this poem to Goethe in 1819. Apparently, the great poet did not respond.)

Carl Maria von Weber was an aristocrat and a cousin to Mozart. Although unable to walk until four years of age, his family had hopes that he too would be a child prodigy. He was placed at the keyboard almost as soon as he could speak. His frail health prevented his family's ambitions from becoming a reality. Despite these disadvantages, von Weber would evolve into a gifted pianist and composer. His operas *Der Freischütz*, *Oberon*, and *Euryanthe* are his greatest works. Von Weber was a student of Michael Haydn for a few short periods. Later in his development, although Franz Joseph Haydn was receiving pupils, von Weber's father preferred to send him to Abt Vogler. Several historians have considered this to be a most regrettable mistake by his father. The weakness of Vogler's ("an amiable charlatan") teachings eventually would be exposed in the shortcomings of his illustrious pupils Meyerbeer and von Weber. Carl Maria von Weber died at forty of consumption at a time when he had just begun to "scratch the surface" of his incredible talent. What an incredible shame!

Philippe Gaubert (1879-1941)

Gaubert began his musical training with his father, a shoe maker and amateur clarinetist. When Gaubert was seven his family moved to Paris, where Jules Taffanel and his son Paul became his flute teachers. In 1893 he studied at the Paris Conservatoire, and the following year received the Conservatoire's premier prix. In 1905 he received the 2nd Prix de Rome. Among flutists, Philippe Gaubert is probably best remembered for his collaboration with Paul Taffanel - the 17 Grands Exercices journaliers de mécanique, the serious flute student's "Bible" of technical exercises. He served in the French army during the "great war", (WWI), and later built a career as a great conductor, specializing in contemporary music. In 1938 he was honored as Commander of the "Legion d'honneur". Philippe Gaubert was a prolific composer, and wrote many chamber music works, particularly for flute. His style often reflected the lyrical, melodious style of Debussy. "Autumn Evening" is one movement of a chamber work, *Three Watercolors*.

Warsaw Concerto (1942)

Beloved by general audiences and over-played in the 1940's and 1950's, this composition has suffered unfairly, I believe, from harsh criticisms. If a composition becomes "popular" is it in turn snubbed by the art music community? Critics rebuffed Addinsell's work as a poor imitation of Rachmaninoff's piano concertos, and in turn frequently, were unkind to Rachmaninoff's twentieth century Romantic tendencies. Whatever the criticisms may be, the Warsaw Concerto was created as film music and should be judged as such. To my mind, it evokes the memories of the post WWII era and of the likes of the great Hollywood pianists Jose Iturbe and Oscar Levant, whose creativity and engaging technical wizardry brought the concert pianist persona to general admission audiences everywhere.

A brief history of the Warsaw Concerto according to Philip Lane, 1997:
"Dangerous Moonlight (1941), the story of a Polish airman and concert pianist, was hatched by three members of the British intelligence-the writer

(later, director) Terence Young, the musician Lionel Salter, and the actor Basil Bartlett, although only Young was given leave to work on the project. The origins of *Warsaw Concerto* itself are legion. Rachmaninov was supposedly approached with a view to using the Second Piano Concerto or to writing something new, as was Mischa Spoliansky-both turned it down. Whatever the true story the task passed to Addinsell, and with the help of Roy Douglas, the concertos, and the *Paganini Rhapsody*, the piece was written and featured prominently in the film. Incidentally, the lyrical second subject was written many years before, while Addinsell was an Oxford undergraduate, as a rumba and 'slowed down' to form the emotional heart of the work."

"The star of the film, Anton Wallbrook, was an accomplished pianist who had entertained plans of becoming a concert pianist, so his hands are featured playing the instrument rather more than in most films of the kind where actors are not usually so multi-talented."

"At least one commentator has suggested that the piece was the most significant instrumental work written in Britain during the war. That is not to say 'greatest', but to this day, it conjures up a time and place better than almost any other piece, as its use in more recent films of those times, feature and documentary, bear witness."

Kathryn Webb Thorson received her Bachelor of Arts in Music Education from the University of Wisconsin-Whitewater and the Master of Music Education from Vander Cook College of Music. She has also studied flute at the Interlochen Fine Arts Camp and Tanglewood Institute, as well as from members of the Milwaukee Symphony. She has taught middle school vocal and elementary general music, and has been on the adjunct faculty of Carthage College. Currently, Ms. Thorson is teaching in the Kenosha Unified School District as an elementary band teacher. She is the director of choirs for St. Paul Lutheran Church in Kenosha. She co-authored the flute method book, *Building the Flute Tone from the Bottom Up*.

She has served on national committees for the National Flute Association and National Federation of Music Clubs. She is a member of the Music Educator's National Conference, Wisconsin School Music Association, National Federation of Music Clubs, Wisconsin Young Band Directors' Association, the National Flute Association, Phi Kappa Phi and the Kenosha Pops Band.

William Porter has taught at Carthage College since 1996. He is currently the cello instructor and conductor of the Chamber Orchestra. Mr. Porter is also the Music Director of the Harper Symphony at Harper College in Palatine, Illinois. During the summer he is on the conducting faculty of Blue Lake Fine Arts Camp in Twin Lakes, Michigan. Locally, he conducts the String Ensemble of the Music Institute of Chicago. Mr. Porter has also conducted the Blue Lake Fine Arts Camp International Youth Symphony Orchestra which performed throughout Europe.

As a cellist, Mr. Porter performs with the Chicago Sinfonietta, Joffrey Ballet Orchestra, Chicagoland Pops Orchestra, Kenosha Symphony, and Coinsurer Musica Ensemble. As a chamber musician, Mr. Porter is a founding member of the Faith Action Quartet (FAQtet), Trio Capriole, and the Harper Sting Trio. He has toured China with the Illinois Chamber Symphony String Quartet. William Porter has been a featured soloist with the Harper Symphony Orchestra, the Zion Chamber Orchestra, and the Waukegan Symphony Orchestra.

In addition to his teaching duties at Carthage College Mr. Porter also teaches at: William Rainey Harper College in Palatine, IL, Waukegan Park District's Jack Benny Center for the Arts, and The Music Arts School in Highland Park.

Jane Livingston is an Assistant Professor of Music, Director of the Piano Program and Director of the Chamber Music Series at Carthage College. 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). She was elected to Pi Kappa Lambda National Music Honor Society, in 1982. 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* (Sinatra). Professor Livingston is also the organist at St. Pauls Lutheran Church in Kenosha.